

May-June 2012
Vol. 15, No. 5

IMAX Digital Theaters Reinstalling 15/70

(see **SURVEY** on page 6)

Among La Géode's sources of revenue
(see **GSCA** on page 9)

The next issue of *LF Examiner* will be the Summer edition. It will be published in early August.

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Cutting Through the Red Tape for Lasers

by Nick Dager

One of the highlights at last month's **Technology Summit on Cinema** was the laser projection presentation. The Summit was conducted by the **Society of Motion Picture and Television Engineers** and, as always, was held in Las Vegas the weekend prior to the annual **National Association of Broadcasters** convention. The presentation offered a look at laser technology's past, present and possible future for the exhibition business. The stated purpose of the presentation was to try to answer the question are laser projectors really better than xenon. The demo featured a **Sony 4K** projector with a prototype engine from **Laser Light Engines**. The Sony system, as is true of that of all its competitors, is some two years away from release. I was impressed by the footage that was shown and will have more to say on that in a bit. But, as all the speakers noted, the greater hurdle to overcome may well be cutting through all the government red tape that currently impedes any wide implementation of laser projection.

The session was moderated by **Peter Ludé**, who is senior vice president of engineering for **Sony Electronics**, president of **SMPTE**, and chairman of the **Laser Illuminated Projector Association (LIPA)**.

Ludé opened the session with an overview of where laser originated and where it is going. Xenon gas was first discovered in 1898, he said, and the first xenon bulb was made in 1954. Ludé said laser light offers uniform radiance, a light that is close to natural sunlight, and lamps that age slowly and uniformly. And while the technology is not fully developed yet, it does offer the promise of projection systems that will generate less heat and operate at a lower cost than current systems, with a longer system life and much smaller impact on the environment. He said laser projectors should be available within two years.

According to Ludé, many if not all of the political challenges that laser projection technology faces can be

traced to (believe it or not) a 1978 **Blue Oyster Cult** concert at the **Nassau Coliseum** on New York's Long Island. That concert included a laser light show that was a big hit with **Cult** fans but may have — and he emphasized may have — caused someone in the audience to suffer some eye damage.

Regardless, the public perception developed that someone did suffer an eye injury that night and both the state and federal government got involved. Today, apparently as a result of that one event, a dozen states and several federal agencies now strictly regulate the use of laser light in public.

Last year **LIPA** was formed to work with the various regulatory agencies to educate them on laser light projection and to work together to ease restrictions on its use in movie theatres. There are now twenty members of the association. More information can be found at www.lipainfo.org.

Jim Houston of **Starwatcher Digital** gave an overview of the challenges that the creative community will face in getting content ready for laser projection. Some color is lost in all forms of digital cinema, when compared with film, he said, and these losses could be mitigated if the industry adopted the **Academy Color Encoding System**. Color issues were a major topic of concern after the footage was demonstrated.

Bill Beck founded **Laser Light Engines** four years ago, and he called his presentation — which used a **Sony SXR D R320 4K** digital cinema projector — the first public demonstration of that technology. Images were projected on a **Harkness 2.4** gain silver screen. Beck showed a series of different trailers and test footage, including trailers for **Men in Black 3**, **The Amazing Spider-Man**, and **Pirates: Band of Misfits**. All of the footage was shown in 3D, some at higher frame rates. After the demonstration, I heard many people criticize what they had seen. Some people I spoke with felt the colors were off; others felt there were occasional parallax and convergence issues. Invariably,

these people were sitting at the sides of the meeting room.

In comparison, I made a point of arriving at the event early so that I could get a seat in the center of the room about a third of the way back from the screen. I concede that I do not have "golden eyes" but I thought the majority of the footage was stunning. In particular, I thought the **Pirates** trailer, which I have seen in 3D in theaters several times, was dramatically crisper and brighter than what I had seen before. Regardless, and the speakers made this point many times, all of this needs to be taken in the context of that fact that this is prototype technology that is at least 18 months away from a formal release. And in that context, I thought the demo was a major success. Laser projection, especially when screened at higher frames rates, presents 3D movies at their very best.

But the political challenges may far outweigh any technical challenges that laser projection must overcome. **Casey Stack** is president of **Laser Compliance**, a consultancy that is designed to help manufacturers navigate the various government roadblocks that they and their exhibitor customers face before laser projection is a reality.

Stack said most government regulatory agencies currently put laser projection in the same category as a laser light show (remember the **Blue Oyster Cult** concert) and, as such, deem it something that must be restricted when the public at large is involved. Unless regulations are relaxed, exhibitors who use laser projectors in their theatres could be required to obtain multiple government permits and be subjected to detail annual reporting about safety conditions in their screenings.

Stack conceded that laser light can be extremely dangerous and no one is trying to make the case that it isn't. But he, and all the other speakers, pointed out that no laser light comes directly out of a laser projector; it is all refracted.

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15/70 Projectors Being Reinstalled in IMAX Theaters

(from **REINSTALL** on page 1)

At least eight theaters have already had their IMAX film projectors reinstalled, and we have confirmations for at least eight more by the July 20 opening of *The Dark Knight Rises*. Another nine to twelve are probable but not confirmed.

In most theaters being refitted for film, the 15/70 projector had not been removed from the booth after the digital system was installed, so the refits involve reconnecting electrical, ventilation, audio, and control systems, and installing a rail transport mechanism that allows the two systems to switch places in the projection ports. According to Imax Corp. spokesperson **Ann Sommerlath**, a few theaters that had completely removed their film projectors “did require some moving and re-assembling.” All three IMAX film projector types have been involved: GT, SR, and MPX.

IMAX DNA

About an hour of *The Dark Knight Rises* was shot with IMAX 15/65 cameras, and for those sequences, the image will expand from the letterboxed “scope” ratio of 2.4:1 to the full height of the screen. In IMAX digital theaters, whose native ratio is 1.9:1, this transition will be barely noticeable, expanding on average by about 4.5 feet (1.5 meters) at the top and bottom of the screen. But in the average IMAX GT film theater with a 60x80-foot (18x24-meter) screen, the image will expand from 34 feet high (9.5 meters) to more than 61 feet (18.5 meters). The effect of this dramatic transformation is the reason that Nolan insisted on a large number of 15/70 bookings.

Corrections

In the March Shorts item on James Neihouse’s test of digital cameras, we mischaracterized his response to our request to use his photos of the test. We received his permission after our deadline had passed.

Also in that issue, the photo credit for the picture on page 13 was accidentally left over from the previous issue.

Since launching its digital projection system in 2008, Imax has asserted that the trademarked “IMAX Experience” is the same in all theaters, regardless of projection format or screen size. It has declined to publish the sizes of digital screens and no longer indicates on its Web site which theaters use film projectors and which are digital. Celebrities like comedian **Aziz Ansari** and critic **Roger Ebert**, as well as a number of bloggers and ordinary theatergoers, have slammed Imax for not doing enough to inform consumers about the different systems, which they see as providing different experiences.

So Nolan’s emphasis on 15/70 prints puts the company in a tricky situation: how to promote the 15/70 bookings without making the digital venues (which will outnumber film theaters by at least four to one) seem to be second-class citizens. Imax’s Sommerlath tells *LFX* that the company “intend[s] to share a theater

breakdown by format,” but if previous practice is a guide, consumers may not have an easy time finding the 15/70 screens.

In the midst of the furor started by Ansari in May 2009, Imax CEO **Richard Gelfond** promised to “do something about disclosing information” on the different theater types. Five or six months later, visitors who tunneled deep enough on *Imax.com* might have found vague descriptions of “classic design” and “multiplex design” IMAX theaters for individual venues on the theater locator map. But no screen dimensions. And since a redesign of the site a year or two ago, even this limited information is no longer available.

Starting in mid-June, *LFexaminer.com* will publish and update a list of IMAX theaters showing *The Dark Knight Rises*, including the projection format and screen size of each venue.



The Regal New Roc Stadium 18 in New Rochelle, NY, is one of many theaters to reinstall its 15/70 projector.

THE BIZ

DEALS

Imax posts \$2.6 million profit in Q1

On April 27, Imax Corporation reported its financial results for the first fiscal quarter ending March 31, 2012. The company posted a profit of \$2.6 million (\$0.04 per share) on revenues of \$55.6 million, compared to a loss of \$1 million (-\$0.02 per share) on revenues of \$45.2 million in the same quarter of 2011. Imax installed 16 new theaters and converted ten to digital in the first quarter, and signed contracts for 23 systems. As of March 31, 2012, 643 IMAX theaters were in operation, and the company had a backlog of 261 systems.

The company boasted that the quarter's gross box office of \$121.7 million was a 95% increase over the same period last year, but didn't mention that Q1 of 2011 included several of the worst DMR performers on record, including *Mars Needs Moms* and *Sanctum*.

Imax reported an expense of \$700,000 to reinstall 15/70 film projectors in a number of theaters that had previously converted to digital "to enable [them] to play movies, such as *The Dark Knight Rises*, in either digital or analog format." (See full report on this story on page 1.)

In a conference call with analysts, CEO **Richard Gelfond** said (as *LFX* reported last month) that director **JJ Abrams** is using IMAX film cameras to shoot the

next episode of the *Star Trek* franchise, and revealed that the company has "handshake deals" with three or four other productions as well. However, he went on to discuss the digital camera system Imax is developing, suggesting that at least some of those movies would not be shot on 15/65 film. (For *Born to be Wild* and other projects, Imax developed a prototype digital 3D system based on the Phantom 65 digital camera made by **Vision Research**. The company has recently tested a number of other manufacturers' cameras for possible use in a new system that could eventually be badged with the IMAX name.)

Asked about the recently announced Atmos immersive sound system from **Dolby Labs**, which provides up to 64 speaker channels throughout the theater, Gelfond said that although he was impressed by Dolby's system, "theirs is a much lower-cost solution for the mass market. What we do is much more sophisticated than that."

Myrtle Beach IMAX closed

Last November, the **Myrtle Beach IMAX 3D Theater** in Myrtle Beach, SC, closed suddenly and posted a notice on its Facebook page that the closure was temporary "to refresh the theater and complete necessary renovations for the upcoming spring 2012 season." The latest word is that the closure is permanent, and that the space in the **Broadway at the Beach** tourist complex that the theater has occupied since 1996 will be taken over by another, as-yet unidentified tenant. The new business will be in place by summer and will not be a theater, according to local press reports.

The 400-seat GT theater was originally built by **John Q. Hammonds Industries**, which later sold it to **Burroughs & Chapin**, the developer of Broadway on the Beach. In 2007, B&C leased it —

nominally for 25 years — to **Destination Cinema, Inc.**, which operates giant-screen theaters at five other locations, including the Grand Canyon and Niagara Falls.

China's Wanda to buy AMC

China's **Wanda Group Co. Ltd.**, a conglomerate with interests in commercial real estate, hotels, tourism, and department stores, has announced that it will acquire **AMC Entertainment Holdings, Inc.** The deal is valued at \$2.6 billion, including about \$2 billion in assumed debt.

As part of the deal, Wanda will invest up to \$500 million "to fund AMC's strategic and operating initiatives," according to a press release. AMC's management team will remain in place, its headquarters will continue to be in Kansas City, MO, and its "day-to-day operations, including the process for film programming, will remain unchanged."

The deal will merge the world's first- and third-largest operators of IMAX theaters, adding AMC's 128 screens to Wanda's 47.

AMC was bought out in 2004 by a group of private equity investors, including the Apollo Investment Fund, J.P. Morgan Partners, Bain Capital, and others, who will cash out their positions in the company with this deal.

AMC is the second-largest theater chain in the world, with over 5,000 screens at nearly 350 locations in the U.S. and four other countries. Wanda operates 730 screens at 86 theaters in China. Although the press release announcing the deal claimed that it would make Wanda the "world's largest cinema owner," **Regal Entertainment** currently operates 6,580 screens in 522 theaters in the U.S.

Imax to test second-screen idea

Imax Corporation has announced that in July **Cinemas Guzzo's Mega-Plex Marché Central 18** in Montreal will become the first multiplex to feature two IMAX theaters. The first screen opened at the



The Myrtle Beach IMAX Theatre will not reopen.

DEALS

end of May with *Men in Black 3*. The second screen expands Guzzo's IMAX systems deal from four to five. The first two Guzzo IMAX screens opened in the metro Quebec area this spring and the fifth is set to open in Laval, near Montreal, in July.

In a release, Guzzo executive vice president **Vincenzo Guzzo** said that "the ability to play simultaneous IMAX presentations in both French and English" will allow the exhibitor to serve more customers. Imax CEO **Rich Gelfond** said that the company had been "considering this 'second screen' concept for quite some time," and that it will let theaters "fully capitalize on the strong demand during blockbuster opening weekends...and schedule multiple titles that overlap during the busy summer and holiday season[s]."

Further details on Christie Duo

At **CinemaCon** in Las Vegas, *LF Examiner* obtained some additional details about **Christie Digital's** new **Duo** system, an "integration kit" that is intended to deliver a "premium theater experience," in 2D or 3D, for screens larger than 60 feet (18 meters) wide. Duo integrates two Christie 2K or 4K digital cinema projectors and consists of an automated optomechanical system that features mirrors and motorized lens mounts that align the two images with pixel accuracy, using a camera and licensed software.

Standard top-of-the-line Christie projectors put out 34,000 lumens, giving the Duo system an output of 64,000 lumens, which is beneficial for giant screens and for 3D. Custom short-throw lenses may be needed for some giant-screen theaters. The system is compatible with all major 3D systems, but as we reported previously, **RealD's** new **XL-DP** system, developed specifically for dual-projector configurations, is said to put out up to twice the light of other 3D systems.

Christie offers two Duo configurations: "Single Mirror 90°," in which the projectors are installed at 90 degrees to each

other, and "Two Mirror Crossfire," which places the projectors facing each other parallel to the screen, in the same vertical plane but at slightly different heights. Both setups allow the projected image paths to be closer to each other than the current IMAX system, which uses a side-by-side configuration that sets the lenses about four feet apart. This requires the IMAX system to warp the image electronically to achieve and maintain alignment. Christie reps at **CinemaCon** suggested that because it supports 4K projection, Duo is superior to the current IMAX digital system, which uses 2K projectors. They also said that the Duo system entailed "no transfer of [intellectual property] from Imax to Christie."

The system will be available at the end of June, at a price of about \$20,000 (not including the projectors).

UK's Cineworld to add IMAXes

Cineworld, the largest theater chain in the UK, has agreed to increase its IMAX screens from three to six, with an option to add two more. The exhibitor opened its first three IMAX screens in Edinburgh, Crawley, and Sheffield, and the next two are set to open in Enfield and Birmingham in October. The third of the new batch will open in Nottingham in early 2013.

Imax's new marketing campaign

Imax Corporation has begun its first major branding campaign directed at moviegoers. Starting on May 4, the day *Marvel's The Avengers* opened, trailers, in-theater posters, online ads, and other media pushed the company's new slogan "IMAX is believing." Other taglines included "Watch superheroes or become one," "See a movie or be part of one," and "See an oncoming car or become road-kill."

The campaign continues the company's de-emphasis on characteristics like screen size, begun when it introduced its digital projection system in 2008. Until then, its

PERSONNEL

slogan had been "Think Big."

In mid-May, Imax CEO **Richard Gelfond** told the *New York Times* that in the past "we were focusing more on screen size than emotional connection...[which] wasn't appropriate for today." The new campaign is "a little more attuned to our 'fanboy' base" of tech-savvy 18- to 35-year-olds. "It explains that [IMAX] is a different, visceral, experience than what they could experience in a regular movie theater."

The campaign was orchestrated by **Marc de Grandpre**, who was hired as Imax's chief marketing officer about a year ago. It was created by Montreal-based ad agency **Sid Lee**, whose other clients include **Cirque du Soleil**, **Adidas**, and **Red Bull**.

Iversen working for Imax

Imax Corporation has announced that **Steen Iversen** has joined the team that is developing the next-generation digital projection system for IMAX Dome theaters, under the direction of chief technology officer **Brian Bonnick**. The system is expected to be launched in late 2013.



Steen Iversen

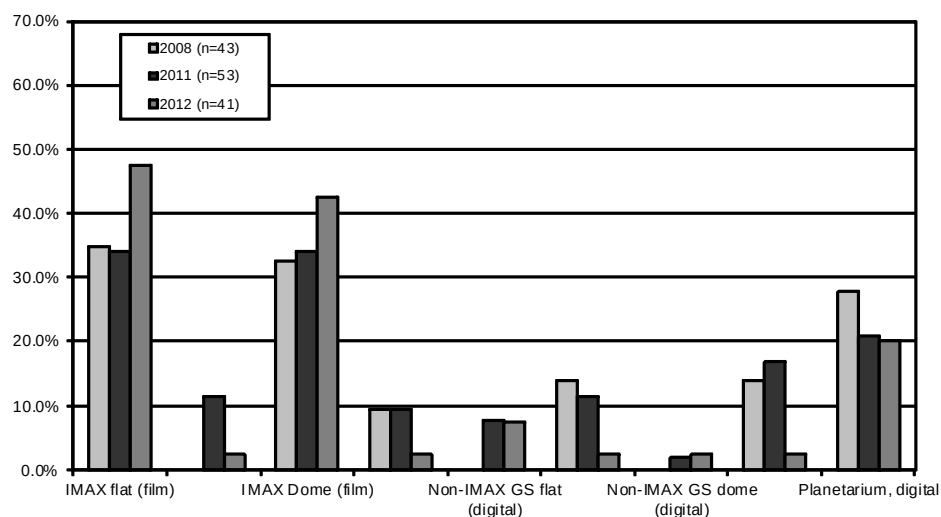
Iversen worked for many years at the **Tycho Brahe Planetarium** and IMAX Dome theater in Copenhagen, Denmark, and is founder and CEO of **Sirius 3D**, which developed and marketed 3D glasses based on ColorCode and Infitec technologies. He oversaw the installation of 3D digital projection systems at Tycho Brahe, **Cosmonova** in Stockholm, and **La Géode** in Paris. According to an Imax press release, he has developed "several patent-pending techniques designed to optimize the digital dome experience," although it was not clear whether Imax would acquire any of that intellectual property for its system.

Iversen will remain in Copenhagen.

LF Examiner's 2nd Digital Conversion Survey

Chart 1

Our organization currently has:



(from **SURVEY** on page 1)

tal as rapidly as possible.

As in the case of the previous surveys, this year's was not structured to be a statistically accurate representation of the entire giant-screen industry. But as before, it obtained a much larger sample of the entire giant-screen industry — 16% — than statistical studies usually do, which we believe makes the conclusions generally reliable, if not thoroughly scientific.

White Oak's original purpose was "to assess current attitudes among [giant-screen] professionals...toward the potential shift from analog to digital" projection in GS theaters. In the spring of 2008, the notion of converting a giant-screen theater to digital was almost entirely theoretical. The IMAX digital system would be rolled out to multiplex theaters that summer, virtually all of which were retrofitted 35mm screens, but it wouldn't be installed in a museum setting until the fall of 2010. Needless to say, attitudes and understanding about digital giant-screen options have changed significantly since then.

Today, the vast majority of IMAX-branded theaters are digital screens in multiplexes: 458 out of 651 total IMAX theaters worldwide. Seven institutional theaters and two standalone commercial

venues are using the IMAX digital system, all but one of them having converted from an IMAX film system.

Ten theaters have switched from IMAX film to non-IMAX digital, including the **Houston Museum of Natural Science** in Texas and the **Evergreen Aviation Museum** in McMinnville, OR (see item on page 24). And at least three flat screens and four domes have added non-IMAX digital while keeping their IMAX film projectors.

In light of all this, it's no surprise that in

2012 people expect the digital transition to be closer than they did in 2008, but, as shown in Chart 2, nearly 50% expect that they will convert within three years, compared to 30% last year. In 2008, one quarter of respondents felt the digital transition was between eight and twelve years off. This year no one thinks it will take that long.

Last year we reported an apparent shift in attitudes toward **Imax Corporation**. As seen in Chart 4, in 2008 42% of respondents wanted an IMAX system, whether leased or owned, and 45% said they didn't care about a brand name. In 2011 only 21% said they wanted an IMAX, and 68% didn't care about branding. Similarly, in 2008, respondents were overwhelmingly opposed to the shorter 1.78 aspect ratio that is standard in digital cinema systems, preferring the classic 1.33 ratio (Chart 5 on page 8.) But by last year, they were virtually tied.

These changes reflected a dissatisfaction with Imax and its perceived treatment of institutional theaters that worsened after the IMAX digital system was introduced. The 2011 survey also followed the first 15/70 vs. 4K "shoot-out" held in Galveston in January that year (see *LF Examiner*, February 2011), where many people began to realize that 4K digital might be an ac-

Chart 2

How soon do you believe that the shortage of analog films will require you to convert your GS theater to digital?

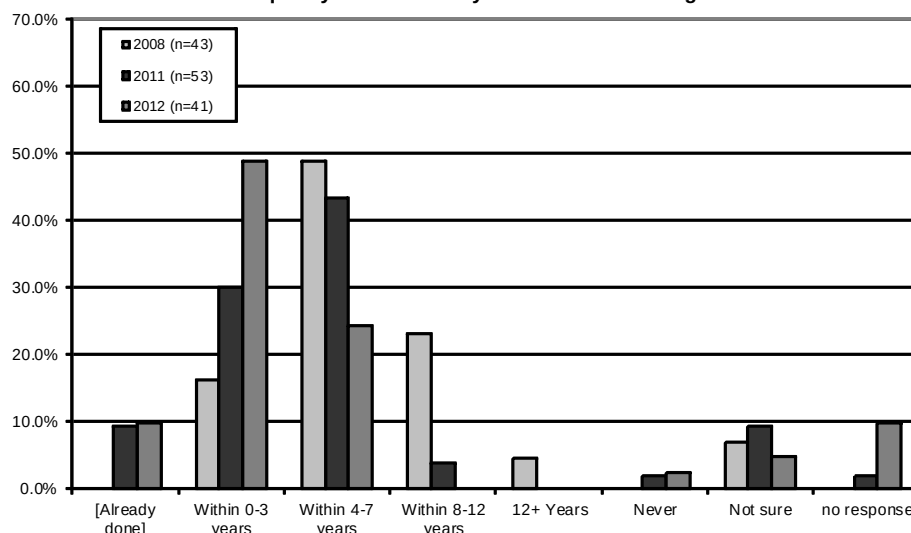
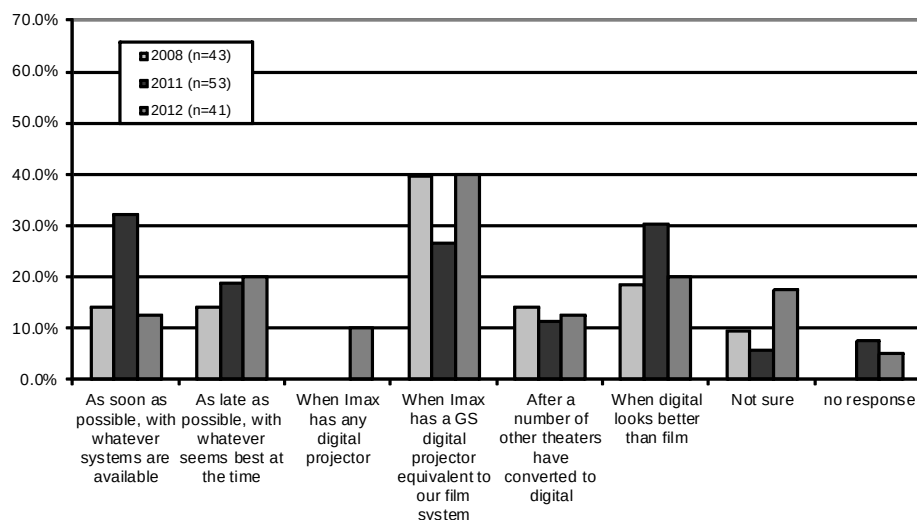


Chart 3 How soon do you believe your GS theater should start the conversion process?



ceptable substitute for 15/70 film, and that they might not have to wait for the next-generation IMAX digital system, expected at the end of 2013.

However, this year those trends have reversed: Imax is seen more positively and support for the 1.33 ratio has strengthened. The number of respondents who would like an IMAX system is roughly tied with those who say brand is not important to them, at about 40% each (although the latter view exceeds the former by about two percentage points). And support for the 1.78 aspect ratio has dropped almost 15 percentage points to below 30%.

It is entirely possible that this change is due to Imax's recent efforts to woo back institutional customers by hiring GS veteran **Mike Lutz** and holding meetings to pitch the next-gen system, which promises a 1.33 ratio and laser illumination, among other advanced features. It would seem that, at the very least, GS managers are more willing to wait until late 2013 to see what the next IMAX digital system is like — and what other options will be available.

Comments

We invited participants to add comments about the transition to digital, and about a third did, some taking advantage of our offer of anonymity. **Mijbil Almutawa** of the **Scientific Center of Kuwait** said, "We don't think any current digital projectors can match the quality and expe-

rience of an IMAX 15/70 print, which we think is the essential element of IMAX brand." **Berend Reijnhoudt** of **Omniver-sum** in the Netherlands echoed this sentiment: "I sincerely hope that a digital system for domes will produce a better picture than film does right now. People are spoiled and will get more spoiled in the future when it comes to hi-def pictures at home and in the cinema. To be able to produce a believable experience in the future we will need to produce a more lifelike image on our dome."

The manager of a major European IMAX theater said that "The push to-

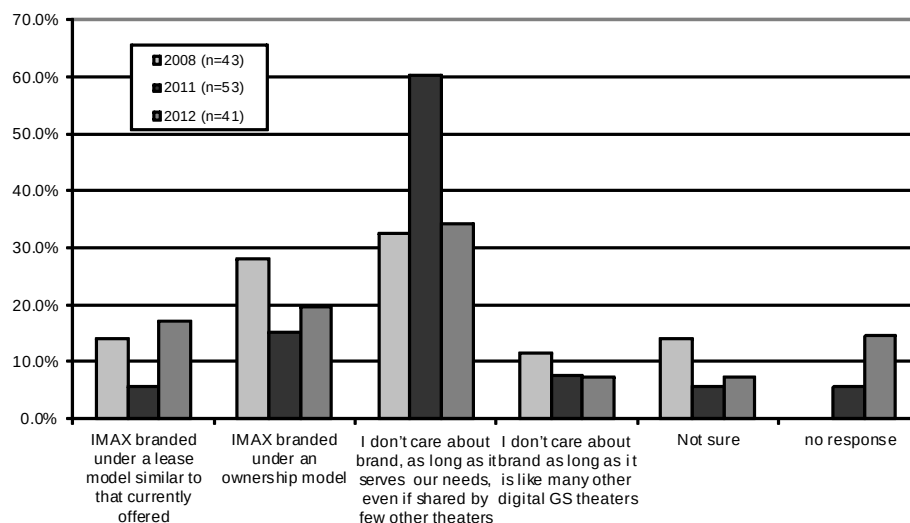
wards digital in the LF world is too early, but in the commercial theater world is now dictated by lack of film-based product. The audience in general is not concerned what format is being used as long as it provides a top-class image and top-class sound. They have come to see the content, and not the projection source. They want to have a truly great cinema experience. However, screen size is key to many customers and plays a major part in their choice of venue."

Several seemed resigned to going digital but were concerned about the cost. The CEO of a leading U.S. science center said that "Conversion is now inevitable. If financially possible, the IMAX brand is still preferable, but cost could be an issue." **Fred Geiger** of the **National Naval Aviation Museum** in Pensacola, FL, said, "I hate to see the industry change but understand progress. When you get away from [original giant-screen films] you are just another cinema, and competition with pre-established theaters will make it harder here at the museum. I would have to consider other ways to use the theater than showing films. I also believe the cost of the conversion and equipment will be the major factor on what type of movies and projection system, if any, will be chosen."

Two dome theater operators were more positive about digital. **Robert Austin** at **Telus Spark** in Calgary, AB, Canada, said,

(see **SURVEY** on page 8)

Chart 4 I would like my future digital theater to be:



(from **SURVEY** on page 7)

"In 2012 we opened our new 23-meter fulldome digital theater. After careful selection we went with a 4K digital projection system and are very pleased with the results. There is enough digital content to fill our schedule with compelling, mission-supporting movies and the planetarium content is stunning." **Jeff Kirsch** at the **Reuben H. Fleet Science Center** in San Diego, CA, said, "we have a fulldome system sharing the giant dome screen and are gaining confidence in the 4K presentations being competitive if the CGI quality is top notch and the content is marketable."

Conclusions

As of the end of March 2012, 70% of North American screens are digital, as are 56% of all screens worldwide. Since we published last year's survey results, *Screen Digest* has reported that the major Hollywood studios will cease distributing 35mm prints to theaters in North America by the end of 2013, in Western Europe a year later, and worldwide by the end of 2015. It is hard to predict exactly when and how the precipitous decline in the production of 35mm film stocks will affect the cost of shooting, processing, and printing on 65mm and 70mm stocks, but there can be little doubt that it will have an impact.

Nevertheless, **Eastman Kodak** insists that motion picture film will continue to be available. **Ingrid Goodyear**, Kodak's VP of marketing for the Entertainment Imaging Division, tells *LF Examiner* that "the switch from film prints to digital cinema...is a transformational trend, not an ending trend." She says that the company

is continuing to develop new negative and preservation emulsions, and that it as it works to emerge from Chapter 11 reorganization, it "intend[s] to continue providing the entertainment industry with the products and support they have come to depend upon from Kodak."

But the trend of shooting giant-screen films partly or entirely with digital cameras is already well established, and films shot entirely on 65mm, like **Stephen Low's** *Rocky Mountain Express*, have become increasingly rare. The switch of GS theaters to digital projection is not as ad-



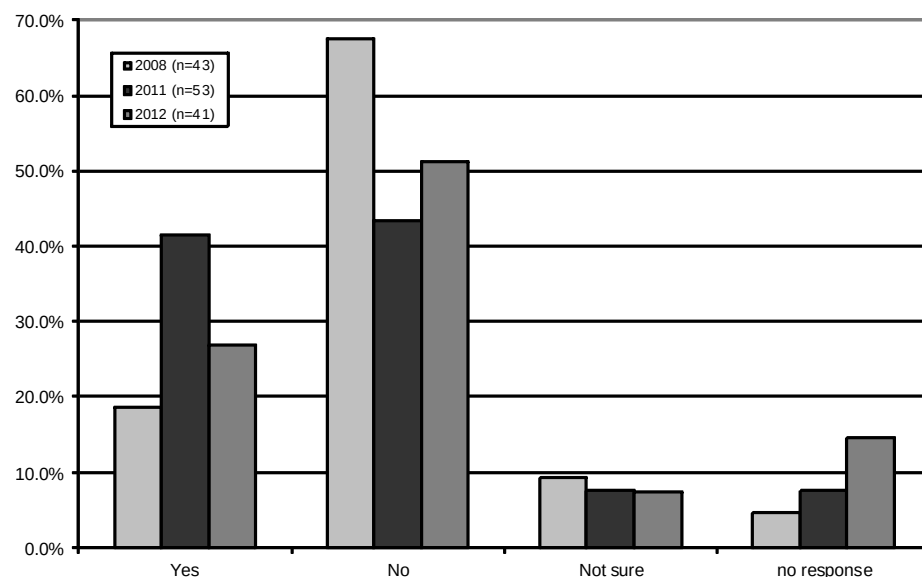
The Evergreen Aviation Museum in Oregon recently switched to 4K digital.

vanced, although in the past few years at least 40 non-multiplex theaters worldwide have converted from some form of film projection to digital (including digital domes); only eight of these are IMAX digital systems. And new digital theaters are opening in museums on a regular basis, although few have giant screens. (No new institutional giant-screen theater has opened in more than two years.) And digital domes are expanding very rapidly.

Some theaters are hoping to have their cake and eat it, too. At least five institutional GS theaters have augmented their film projectors with non-IMAX digital systems. Although Imax initially told institutional theaters that it would be impossible to install IMAX digital and keep their 15/70 projectors, late last year the **Pacific Science Center's PACCAR IMAX Theater** became the first theater to have both, using a rail transport system Imax developed that allows the projectors to swap places in front of the projection port. And as we report on page 1, Imax Corporation is now helping a number of multiplex exhibitors reinstall their 15/70 machines to show *The Dark Knight Rises* on film.

Giant-screen theaters will continue converting to digital, although the GS world will probably hold on to film longer than its multiplex cousins. Exactly how much longer is still anyone's guess, but the end of film projection seems closer today than it ever has in the past.

Chart 5 Would you support a digital projector that used the shorter 16:9 aspect ratio?



Dome Day Panel Featured Fraser, Daut, Howe, and Braux

(from **GSCA** on page 1)

are ads run before shows and rental of the distinctive spherical building for corporate and private events. The latter generates about €200,000 (\$254,000) per year.

Panel discussion

Paul Fraser of **Blaze Digital Cinema Works** moderated a discussion entitled “Digital Domes: Current realities and future expectations.” Panelists were **Martin Howe** of UK-based **Global Immersion**, **Michael Daut** of **Evans & Sutherland**, and **Eric Braux** of **Barco NV**.

Fraser asked his panelists about the unique characteristics of domes and digital projection in them. Howe pointed out that there are three metrics for dome projection: resolution, brightness, and contrast. The standard resolution for domes has long been 3K, but 4K is now becoming more common, with some domes at 8K or higher. Light levels are problematic, because domes are “scatter engines: you shine light on one side and it reflects on the other, which has a significant impact on contrast.” Darker screens reduce scatter but increase the light output needed from the projector. Balancing all these characteristics is a matter of compromise.

In the old days, Howe recalled, CRT projectors couldn’t provide more than about 0.5 footLamberts, but the norm with digital projectors is now about 1.0 fL.

Dondey said that the IMAX film projector provided about 2.8 fL in the center, and Fraser pointed out that the standard for IMAX film projectors on flat screens is 22 fL.

Fraser asked about the challenges of an insert 3D system on a dome. Daut said that the audience expects an image that fills the full dome, and that if those expectations aren’t properly managed in marketing and promotions about the insert programming, there can be a backlash. Barco’s Braux, whose company installed the insert system in La Géode, said that the need to show DCI-compliant programming and obtaining the largest possible image required considerable testing and making certain compromises in the development of the system that was installed.

Fraser asked about the issues involved in adding a digital fulldome system in a dome theater that already has a film projector. Daut said that the screen gain needed for film projection was much lower than what old CRT projectors required, which led to some compromises. Now, the light levels of digital projectors are much closer to film systems, so it’s less of a problem. Howe said, “I think we’re there now. This year we’ll see a number of installation where [film and digital] are very comparable.”

On the question of how to convert GS films to the fulldome format, Daut said that Evans & Sutherland started offering them to enable planetariums “to get the real world on the dome,” and move away from the astronomy-related mostly CGI shows that most ran. E&S “circled the square: we were able to take the 3x4 [film] image and map it across the spherical space in a way that improved on some of the

things that a fisheye lens doesn’t do very well.” The other part of the process for E&S was to expand the number of film offerings to encourage film-based dome theaters to switch to digital.

Asked by Fraser whether fulldomes should adopt film’s 3x4 ratio, Daut said that fulldome is not limited to any particular frame shape. He said that the dome experience is “the closest thing we have to the holodeck on *Star Trek*. It puts you *inside* an experience.” It’s the kind of unique experience that the entertainment industry is looking for, because now that 3D is available on TV sets, the dome remains one of the few formats that can’t be duplicated at home.

Fraser asked what options were available for fulldome, stereoscopic 3D, and why more domes weren’t doing it. Howe replied, “Domes are difficult, 3D domes even more so.” The challenge is creating programming, and defining the reference point. When you turn your head in a dome, the left and right eye separation crosses over, so it only works in forward-facing domes. Braux pointed out that ordinary polarized glasses don’t work in domes, so that only active LCD glasses and narrow-band color separation glasses, such as those offered by Dolby and Infitec, will work.

Braux added that Barco and Imax are working on a laser-powered system that should provide much more light for dome theaters, using two projectors that each put out 55,000 lumens, more than the 30,000 lumens that the IMAX film projector in La Géode generates.

In response to Fraser’s request for a guess as to what technology will be dominant in dome theaters in five years, Howe said that it will be DLP-based at greater than 4K, using two laser-powered projectors, and high frame rates. Daut agreed that two projectors will be standard, and expects that they will be DCI compliant. Braux said that lasers will enable greater color bit depth and resolution, which, along with 3D, will require much higher digital storage capacities.



Gulli, the French TV network for kids, used La Géode for a special event.

Premiering in May and June

Marvel's The Avengers

"When an unexpected enemy emerges that threatens global safety and security, Nick Fury, director of the international peacekeeping agency known as S.H.I.E.L.D., finds himself in need of a team to pull the world back from the brink of disaster. Spanning the globe, a daring recruitment effort begins. Prepare yourself for an exciting event movie, packed with action and spectacular special effects, when *Marvel's The Avengers* assemble in summer 2012.

"Starring Robert Downey Jr., Chris Evans, Mark Ruffalo, Chris Hemsworth, Scarlett Johansson, Jeremy Renner and Samuel L. Jackson, produced by Kevin Feige and written and directed by Joss Whedon, *Marvel's The Avengers* is based on the ever-popular Marvel comic book series *The Avengers*, first published in 1963 and a comics institution ever since. The film will be released by **Walt Disney Studios Motion Pictures** to conventional and IMAX theater on May 4. 143 minutes. Rated PG-13."

Dark Shadows

"In 1752, the master of Collinwood Manor, Barnabas Collins, is rich, powerful and an inveterate playboy, until he makes the grave mistake of breaking the heart of Angelique Bouchard. A witch in every sense of the word, Angelique turns him



Marvel's The Avengers

into a vampire and buries him alive. Two centuries later, Barnabas is inadvertently freed from his tomb and emerges into the very changed world of 1972. He returns to Collinwood Manor to find that his once-grand estate has fallen into ruin. The dysfunctional remnants of the Collins family have fared little better, harboring their own dark secrets.

"Tim Burton directed *Dark Shadows* from a screenplay by Seth Grahame-Smith, story by John August and Grahame-Smith, based on the television series created by Dan Curtis. The producers are Richard D. Zanuck, Graham King, Johnny Depp, Christi Dembrowski, and David Kennedy. The executive producers are Chris Lebenzon, Nigel

Gostelow, Tim Headington, and Bruce Berman.

"The behind-the-scenes creative team includes cinematographer Bruno Delbonnel, and the score was composed by Danny Elfman.

"A Warner Bros. Pictures presentation in association with Village Roadshow Pictures, an Infinitum Nihil/GK Films/Zanuck Company production, a Tim Burton film, *Dark Shadows* opens on May 11, and will be distributed worldwide in theatres and IMAX by Warner Bros. Pictures. 2D.

"The film has been rated PG-13 for comic horror violence, sexual content, some drug use, language and smoking."

Men in Black III

"In *Men in Black 3*, Agents J (Will Smith) and K (Tommy Lee Jones) are back... in time. J has seen some inexplicable things in his 15 years with the Men in Black, but nothing, not even aliens, perplexes him as much as his wry, reticent partner. But when K's life and the fate of the planet are put at stake, Agent J will have to travel back in time to put things right. J discovers that there are secrets to



Dark Shadows



Men in Black 3

the universe that K never told him — secrets that will reveal themselves as he teams up with the young Agent K (Josh Brolin) to save his partner, the agency, and the future of humankind.

"Columbia Pictures presents in association with Hemisphere Media Capital an Amblin Entertainment production in association with Parkes+MacDonald Image Nation, a Barry Sonnenfeld film, *Men In Black 3*. Directed by Barry Sonnenfeld, written by Etan Cohen, based on the Malibu Comic by Lowell Cunningham. Produced by Walter F. Parkes and Laurie MacDonald with executive producers Steven Spielberg and G. Mac Brown. Cast: Will Smith, Tommy Lee Jones, Josh Brolin, Jemaine Clement, Michael Stuhlbarg, and Emma Thompson.

"This film has been rated PG-13 by the MPAA for sci-fi action violence, and brief suggestive content."

Prometheus

"Ridley Scott, director of *Alien* and *Blade Runner*, returns to the genre he helped define. With *Prometheus*, he creates a groundbreaking mythology in which a team of explorers discover a clue to the origins of mankind on Earth, leading them on a thrilling journey to the darkest corners of the universe. There they must fight a terrifying battle to save the future of the human race."

Directed by Ridley Scott, produced by

David Giler, Ridley Scott, and Tony Scott. Written by Jon Spaihts and Damon Lindelof. Original Music by Marc Streitenfeld, cinematography by Dariusz Wolski. Executive producers: Michael Costigan, Michael Ellenberg, and Damon Lindelof.

Cast: Noomi Rapace, Michael Fassbender, Charlize Theron, Idris Elba, and Guy Pearce.

Produced by Scott Free Productions, distributed to conventional and IMAX theaters by Twentieth Century Fox.

Rock of Ages

"Under the direction of Adam Shankman, New Line Cinema's feature film adaptation of the smash hit Broadway musical *Rock of Ages* comes to the big screen.

"*Rock of Ages* tells the story of small town girl Sherrie and city boy Drew, who meet on the Sunset Strip while pursuing their Hollywood dreams. Their rock 'n' roll romance is told through the heart-pounding hits of Def Leppard, Foreigner, Journey, Poison, REO Speedwagon, Twisted Sister and more.

"The movie musical stars Julianne Hough, with actor/singer Diego Boneta in his feature film debut, Russell Brand, Paul Giamatti, Catherine Zeta-Jones, Malin Akerman, and R&B queen Mary J. Blige, with Alec Baldwin, and Tom Cruise as Stacee Jaxx.

"Shankman directs *Rock of Ages* from a screenplay by Justin Theroux, Chris D'Arienzo and Allan Loeb, based on D'Arienzo's musical. The film is being produced by Matthew Weaver, Scott Prissand, Carl Levin, Tobey Maguire, Garrett Grant, and Jennifer Gibgot, with Toby Emmerich, Richard Brener, Michael Disco, Samuel J. Brown, Hillary Butorac Weaver, Janet Billig Rich, Shankman and D'Arienzo serving as executive producers.

"Rounding out the creative team are director of photography Bojan Bazelli and composers Adam Anders and Peer Asmrom."

Produced by Corner Store Entertainment and New Line Cinema, the film will be distributed worldwide by Warner Bros. Pictures to theaters and IMAX on June 15. This film has been rated PG-13 by the MPAA for sexual content, suggestive dancing, some heavy drinking, and language. 2D.



Prometheus



All films are 3D unless noted, and underlined titles are 2D

* New listing.

Updated information is printed in **bold**.

Unless noted, all films will run about 40 minutes.

The Amazing Spider-Man

Columbia Pictures; distributor: Columbia Pictures; director: Marc Webb; producers: Avi Arad, Matthew Tolmach, Laura Ziskin; DP: John Schwartzman; script: James Vanderbilt; score: Hans Zimmer; executive producers: Michael Grillo, Stan Lee. Cast: Emma Stone, Andrew Garfield, Martin Sheen, Rhys Ifans, C. Thomas Howell, Sally Field, Embeth Davidtz, Denis Leary. 120 minutes. Release: July 3.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Dark Knight Rises

Legendary Pictures, Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Chris Nolan; producers: Christopher Nolan, Charles Roven, Emma Thomas; DP: Wally Pfister; script: Jonathan Nolan, Christopher Nolan; executive producers: Kevin De La Noy, Benjamin Melniker, Thomas Tull, Michael E. Uslan. Cast: Anne Hathaway, Joseph Gordon-Levitt, Christian Bale, Gary Oldman, Marion Cotillard, Morgan Freeman, Juno Temple, Michael Caine. 2D. 120 minutes. Release: July 20.

- Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Flight of the Butterflies

FOBC Productions Inc., Flight of the Butterflies UK Ltd., Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker. Narrator: Gordon Pinsent. Release: Fall.

- February-March: Final shoot in Mexico.
- Principal photography is complete.

The Ice Age (wt)

Giant Screen Films/D3D Cinema; distributor: Giant Screen Films; director: David Clark; producers: Don Kempf, Andy Wood; script: Andy Wood; DP: Reed Smoot. Shot in 5K digital. Release: Fall.

- March: Filmed scientist Dan Fisher in St. Louis.
- May: Shot in Chicago.
- Principal photography will be completed in June.

The Kingdom of Plants

Atlantic Productions; distributor: tba; director: Martin Williams; producers: Oliver Page, Jacquié Pepall;

May '12

Jul '12

Jan '13

**Aveng
DS
MIB3**

**Prome
ROA**

**ASM
DKR**

**Frank
FOTB
KOP**

**Skyfall
IceAge
PengTa**

Gravity

**Hobbit
Dragons**

Kenya

script: David Attenborough; DP: Tim Cragg; score: Elik Alvarez, Joel Douek, Freddy Sheinfeld; executive producer: Anthony Geffen. Cast: David Attenborough. Release: fall.

- Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.
- Film will be screened in 15/70 at fall GSCA conference.

A Penguin's Tale

Atlantic Productions; distributor: tba; producer: Anthony Geffen; script: David Attenborough; DPs: Paul Williams, Simon Niblett; score: James Edward Barker; executive producer: Anthony Geffen. Cast: David Attenborough. Release: fall.

- Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.
- Film will be screened in 15/70 at fall GSCA conference.

Frankenweenie

Walt Disney Company; distributor: Walt Disney Company; director: Tim Burton; producers: Allison Abbate, Tim Burton; script: John August; DP: Peter Sorg; score: Danny Elfman; executive producer: Don Hahn. Cast: voices of Winona Ryder, Catherine O'Hara, Martin Short, Martin Landau. 90 minutes. Release: Oct. 5.

- Film will be converted to IMAX digital format with IMAX DMR.

Skyfall

Columbia Pictures; distributor: Columbia Pictures; director: Sam Mendes; producers: Barbara Broccoli, Michael G. Wilson; script: John Logan, Neal Purvis, Robert Wade; executive producers: Callum McDougall, Anthony Waye. Cast: Daniel Craig, Ralph Fiennes, Javier Bardem, Helen McCrory, Judi Dench, Naomie Harris, Albert Finney. 120 minutes. Release: Nov. 9.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Gravity

Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. 120 minutes. Release: Nov. 21.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Hobbit: An Unexpected Journey

WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Orlando Bloom, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. 120 minutes. Release: Dec. 14.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Dragons: Real Myths and Unreal Creatures (wt)
Productions Thalie; distributor: BIG & Digital; direc-

tor: Marc Fafard; producer: Yves Fortin; DPs: Francis Henneman, Sean MacLeod Phillips; script: Marc Fafard. Cast: **Max Von Sydow, Laurence Leboeuf, Serge Houde**. Release: December.

- June: Live action shooting in Quebec city.
- Editing and CGI are continuing.
- Film will be completed by October.

Kenya: An Animal Kingdom (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producer: François Mantello; score: Christophe Jacquin. Release: Feb. 8, 2013.

- Principal photography will resume in June.

Everest: Conquering Thin Air (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Spring 2013.

- Two-thirds of photography is complete.
- Filming will resume this year.

Watermelon Magic

Spring Garden Pictures; distributor: tba; director, producer, story: Richard Hoffmann; DP: Chase Bowman; plant photography: Tim Shepherd; score: Peter Tramo. Release: Spring 2013.

- Principal story photography was completed in Sep-



The crew of Yes/No Productions' Great White Shark 3D filming will overlap exactly, using a central object as your guide. The image will overlap and pop out again, but just relax and keep

Stalin

ECTA WM Outside
Antarc GWS Jerusa

tember 2011.

- Time-lapse plant photography began in December 2011 and will be completed in May 2012.
- Additional story photography will be shot on farms in Pennsylvania in summer 2012.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; executive producer: Stephen Van Vuuren. 2D. Release: Summer 2013.

- Film is 60% complete.

Wild Antarctica 3D (wt)

Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. Release: 2013.

Great White Shark 3D (wt)

Yes/No Productions; distributor: tba; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ Roller; DP: D.J. Roller. Release: 2013.

- Summer-fall: Shooting in Malibu and Farrallon Islands, CA; San Bonitos and Guadalupe, Mexico.
- Principal photography will be completed in the fall.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies,

George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; DP: Reed Smoot; aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: 2013.

- April: filmed for three weeks in the old city of Jerusalem.
- Additional shooting in Jerusalem in July.

Stalingrad

Art Pictures Studio; digital distributor: Art Pictures Studio; director: Fyodor Bondarchuk; producers: Sergey Melkumov, Alexander Rodnyansky, Dmitriy Rudovskiy; DP: Maksim Osadchiy; script: Ilya Tilkin. Release: 120 minutes. Oct. 3, 2013.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.
- To be released in Russia and CIS only.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Spring 2014.

Overlord: Normandy 1944 (wt)

N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong;

executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: June 2014.

- May: Creating new images at CGI houses in Paris and Montreal.
- Late May: shooting Memorial Day ceremonies at the American Cemetery in Colleville, France.
- June: Filming D-Day commemorations in Normandy.

One World One Ocean 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Spring 2015.



with the MSM 15/65 camera. This image has been printed for cross-eyed viewing. Hold the page squarely in front of you in strong, even light. Cross your eyes until the two images will be out of focus at first, but hold this position and allow your eyes to relax until the image comes into focus and the 3D effect appears. The image may come briefly into focus and then out of focus again. Once you've got it, you will be able to look around the whole scene. (And no, despite what your mother told you, your eyes won't stay that way.)

New Theaters

City	Theater	Country	Mfr	Fmt	Proj	Scrn	Opened	
Baotou	Baotou Qingshan Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Changchun	Changchun Hongqi Road Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Changchun	Changchun Chongqing Road Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Changzhou	Changzhou Xinbei Wanda Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Chengdu	Chengdu Jinhua Wanda Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Dalian	Dalian Huafu Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Daqing	Daqing Saertu Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Harbin	Harbin Central Avenue Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Huai'an	Huai'an Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Huhhot	Hohhot Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Langfang	Langfang Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Nanchang	Nanchang Bayi Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Ningbo	Ningbo Jiangbei Wanda Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Sanya	Sanya Haitang Bay Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Shanghai	Shanghai Zhoupu Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Shaoxing	Shaoxing Keqiao Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Shenyang	Shenyang Tiexi Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Shenzhen	China Film Shenzhen OCTBAY IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Shijiazhuang	Shijiazhuang Yuhua Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Suzhou	Suzhou Pingjiang Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Suzhou	Suzhou Blue Ocean Cineplex IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Taizhou	Taizhou Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Tangshan	Tangshan Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Tianjin	Tianjin Hedong Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Tianjin	Tianjin CGV Xingxing Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Wuhan	Wuhan Jinghai Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Xiamen	Xiamen Huli Wanda Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Xi'an	Xi'an Jiefang Road Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Xiangyang	Xiangyang Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Yichang	Yichang Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Yinchuan	Yinchuan Jinfeng Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Zhengzhou	Zhengzhou Zhongyuan Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Zhenjiang	Zhenjiang Wanda Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	1/12
Astrakhan	Kinomax IMAX	RUSSIA	IMAX	D	DIG	3D	F	1/12
Volgograd	Cinema Park Volgograd Europa City Mall IMAX	RUSSIA	IMAX	D	DIG	3D	F	1/20/12
Fuzhou	Fuzhuo Cangshan Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	2/10/12
Harbin	Harbin Hengshan Wanda IMAX	CHINA	IMAX	D	DIG	3D	F	2/10/12
Moore, OK	Moore Warren Theater	USA	IMAX	D	DIG	3D	F	2/24/12
Largo, MD	AMC Magic Johnson Capital Center 12 & IMAX	USA	IMAX	D	DIG	3D	F	3/2/12
Metairie, LA	AMC Clearview Palace 12	USA	IMAX	D	DIG	3D	F	3/2/12
Owings Mills, MD	AMC Owings Mills 17 & IMAX	USA	IMAX	D	DIG	3D	F	3/2/12
Luoyang	Luoyang Wanda Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	3/9/12
Crawley	Cineworld IMAX Crawley	UK	IMAX	D	DIG	3D	F	3/9/12
Sheffield	Cineworld IMAX Sheffield	UK	IMAX	D	DIG	3D	F	3/9/12
Greenfield Park, QC	Guzzo Mega-Plex Taschereau 18 & IMAX	CANADA	IMAX	D	DIG	3D	F	3/30/12
Nairobi	IMAX 20th Century	KENYA	IMAX	D	DIG	3D	F	3/30/12
Douglasville, GA	Regal Arbor Place Stadium 18	USA	IMAX	D	DIG	3D	F	3/30/12
Norwalk, CA	AMC Norwalk 20	USA	IMAX	D	DIG	3D	F	3/30/12
Calgary, AB	Telus Spark	CANADA	SONY	D	4K	2D	D	3/31/12
Singapore	Shaw Theatres Jcube & IMAX	SINGAPORE	IMAX	D	DIG	3D	F	4/4/12
North York, ON	Empire Theatres Empress Walk IMAX	CANADA	IMAX	D	DIG	3D	F	4/27/12
Terrebonne, QC	Guzzo Mega-Plex Terrebonne 14 & IMAX	CANADA	IMAX	D	DIG	3D	F	4/27/12
Chongqing	Chongqing Jinyi Starlight Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	4/27/12
Fuzhou	Fuzhuo Jinyi Baolong Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	4/27/12
Shenyang	Shenyang Jinyi Cloud Nine Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	4/27/12
Suzhou	Suzhou Jinyi Yixiang Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	4/27/12
Nizhny Novgorod	Cinema Park Deluxe IMAX	RUSSIA	IMAX	D	DIG	3D	F	4/27/12
Hsinchu	Vieshow Cinemas Hsinchu Big City IMAX	TAIWAN	IMAX	D	DIG	3D	F	4/27/12
Dubai	Meydan Racecourse	UAE	IMAX	1570	GT	3D	F	4/30/12
Sao Paulo	Espaco Granja Vianna IMAX	BRAZIL	IMAX	D	DIG	3D	F	5/4/12
Sao Paulo	UCI Analia Franco IMAX	BRAZIL	IMAX	D	DIG	3D	F	5/4/12
Jakarta	Cinema 21 Gandaria IMAX	INDONESIA	IMAX	D	DIG	3D	F	5/4/12
Montreal, QC	Guzzo Mega-Plex Marche Central 18 & IMAX	CANADA	IMAX	D	DIG	3D	F	5/25/12
Tianjin	Tianjin Jinyi Aocheng Cinema IMAX	CHINA	IMAX	D	DIG	3D	F	5/25/12
Narita	Narita Humax Cinemas IMAX	JAPAN	IMAX	D	DIG	3D	F	5/25/12
Portage, MI	Celebration! Cinema Crossroads & IMAX	USA	IMAX	D	DIG	3D	F	5/25/12

(from **SHORTS** on page 24)

Length (for films over 60 minutes). Since most films are now shown in many different types of venue, not just giant-screen theaters, the change simplifies the process of determining in which category a film belongs, while ensuring that classic documentary-style films generally will not compete directly with Hollywood features.

The association also changed the eligibility criteria for these and the other four awards: Best Film for Lifelong Learning, Best Cinematography, Best Sound Design, and Best Score. Previously, all films released within a certain time period were considered eligible, and were automatically put on the ballot for members to vote on. Under the new rules, distributors must submit their films for the categories they want to compete in. There is no limit on the number of films or categories, and no fee to submit a film for consideration.

GSCA is also calling for nominees for its Achievement Awards in the categories Best Film Launch by a Theater, Best Marketing Campaign by a Distributor, Best Theater Marketing Campaign, and Best Educational Program.

Submissions for all 2012 GSCA awards are due June 22. For more details on the awards and eligibility criteria, visit giant-screencinema.com

BFI to add IMAX digital

The **BFI IMAX Theatre** in London, UK, will close for two weeks at the end of June to install an IMAX digital projection system alongside its 15/70 GT projector and replace the 65x84-foot (19x26-meter) screen. The theater said in a press release that it was adding the digital system so it would “have the option to present all IMAX DMR films,” including those only released digitally, but added that “Our policy will be to show 70mm film prints whenever available until IMAX unveil their brand-new laser-based projection system that can fully take the place of 15/70 film.”

The new screen will be hung and then spray painted with silver paint, using a laser-guided robotic spray gun.

The theater will close on June 22 and reopen on July 5.

3D-Con in California in July

The **National Stereoscopic Association** will hold its 39th annual convention in Costa Mesa, CA, July 24-30. Oriented primarily for amateur 3D still photographers and filmmakers, the meeting will feature a keynote speech by 3D pioneer **Lenny Lipton**, who developed the Z-screen, an electro-optical polarizing modulator that is the basis for the digital 3D cinema today. Other attractions at the conference include 3D HD videos and slideshows in the Stereo Theater, 3D image competitions in several categories, and workshops on creating 3D images and video. For more info, visit 3d-con.com.

Immersive film fest in Oct

The **Navegar Foundation** is hosting a **Workshop on Immersive Cinema** and an **Immersive Film Festival** in Espinho, Portugal, Oct. 2-7. According to a release, the workshop will “explore the basics of full-dome workflow and techniques, but also the new trends of immersive cinema.” At the festival, a jury will recognize “directing, artwork, soundtrack, best use of the dome and narrative” in fulldome and other submitted shows.

The workshop and festival will be hosted by **Multimeios Cultural Centre** in Espinho, about 140 miles (225 kilometers) from Lisbon. The center has a 40-foot (12.2-meter) planetarium dome that will be equipped with a digital fulldome system for the meetings. For more information, visit wic.multimeios.pt and iff.multimeios.pt.

Fleet lends memberships

San Diego’s **Reuben H. Fleet Science Center** is offering patrons of the **San Diego Public Library** free two-week memberships that can be checked out just like a book. Each of the library’s 36 branches will have two membership cards that grant the borrower full member benefits to the Fleet, including free admission for two adults and up to six children, discounts on IMAX films and digital shows, and discounts in the museum gift shop and café. The program, which will run for 24 months, was made possible with support from ScholarShare College Savings Plan, California’s 529 College Savings Plan.

Worldwide GS and IMAX Theaters

As of May 1, 2012

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		1			1
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		1		3	4
Asia/Pac	D		106	1	12	119
	8/70	1			10	11
	10/70				11	11
	15/70	5	4	1	25	35
	Total	6	110	2	58	176
Europe	D	2	63	2	3	70
	8/70	2	3	1	7	13
	15/70	6	5	5	11	27
	Total	10	71	8	21	110
Middle East	D		5			5
	8/70		1			1
	15/70	2			2	4
	Total	2	6		2	10
North America	D	3	287		27	317
	8/70	4		1	14	19
	15/70	19	25	1	78	123
	Total	26	312	2	119	459
South America	D	1	4			5
	8/70				1	1
	15/70	1	1		1	3
	Total	2	5		2	9
World	D	6	465	3	42	516
	8/70	7	4	2	33	46
	10/70				12	12
	15/70	33	35	7	118	193
	Total	46	504	12	205	767

By 2D / 3D

	2D	3D	Total
Africa	2	2	4
Asia/Pac	53	123	176
Europe	25	84	109
ME	2	8	10
NA	82	363	445
SA	2	7	9
Total	166	587	753

By Screen

	Dome	Flat	Comb	Total
Africa	2	2		4
Asia/Pac	43	133		176
Europe	14	93	2	109
ME	1	9		10
NA	50	393	2	445
SA	2	7		9
Total	112	637	4	753

Bookings: May-June 2012 by Film

552 bookings of 90 films in 212 theaters

NOTE

Based on comments from readers and our own perceptions, we have changed what we include in our bookings listings. We no longer list Hollywood films shown in multiplex IMAX theaters. Those films will be listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens will also be listed.

The reason for making this change is that, for the most part, nearly all multiplex screens show nearly all DMR films, and their inclusion

significantly increased the number of listings shown each month. This made it harder for our readers, most of whom are more concerned with non-Hollywood product, to winnow out the information about the films and theaters they are most interested in.

We welcome your comments about this change.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so.

They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AfricAdv	Berlin CS	5/1/12	4/30/13		Hague	10/11/11	12/31/12	GC	Grand Canyon DCI	11/1/99	12/13
	Hastings	10/11/11	6/5/12		Hague	5/1/12	5/31/12		Kansas City Sci	8/1/11	7/31/12
	Tallahassee CLC	9/30/11	8/31/12		San Diego RHF	12/14/11	9/30/12	GCA	Beijing CSTM 3D	5/1/12	4/13
	Victoria DCI	2/10/12	2/9/13		Speyer Dome	1/12	12/12		Chandigarh	1/1/12	12/31/12
AirRacer	Alamogordo	5/25/12	12/31/12		Spokane RP	7/1/11	6/30/12		Des Moines	4/16/12	12/31/12
	Columbus GA	4/5/12	12/31/12		Sudbury	7/15/11	6/30/12		Omaha Zoo	4/20/12	6/30/12
	Corpus Christi Lex	5/25/12	12/31/12	DPTP	Hartford CSC	1/21/12	1/21/13		Sinsheim	10/31/09	12/31/12
	Dayton	5/25/12	12/31/12		Kagoshima	5/1/12	5/1/13		Spokane RP	7/1/11	6/30/12
	Huntsville USSRC	4/5/12	12/31/12		Killeen	5/1/12	5/1/13	GP	Beijing CSTM 3D	5/1/12	4/13
	Hutchinson	4/5/12	12/31/12		Lehi	11/4/11	11/12		Guayaquil	3/19/12	3/18/13
	McMinnville	5/25/12	12/31/12		Shreveport	3/21/12	9/21/12		Hague	5/1/12	5/1/13
	Pensacola NAM	4/5/12	12/31/12	Everest	Beijing CSTM 3D	12/1/11	11/30/12	Greece	Atlanta FMNH	5/29/12	9/3/12
	Washington NASM	5/25/12	12/31/12		Poitiers Imax	12/17/11	1/13/13		Boston MOS	10/1/11	9/30/12
	San Diego RHF	12/14/11	9/30/12		San Diego RHF	1/1/12	9/30/12	HaunCast	Berlin CS I	4/5/01	
AIWC	San Antonio 2D			FightPil	Chantilly	12/10/04	7/13	HCBTD	San Simeon DCI	8/17/96	
Alamo	Louisville SC	1/23/12			Corpus Christi Lex	5/12/12	7/13	HOTB	Charleston SC	1/4/12	9/3/12
AllAcces	McMinnville	6/15/12	7/26/12		Corpus Christi Lex I	2/3/05	5/12		New Orleans	8/29/06	
Alps	Kolkata SC	12/22/11	6/21/12		Dayton	12/3/04	7/13		Reno Fleisch	6/1/11	5/31/12
Amazon	Lucknow	1/23/12	6/23/12		McMinnville	3/23/12	7/1/13	HumanBod	San Diego RHF	10/1/11	9/30/12
Animalop	Detroit SC	3/18/09	3/13		Pensacola NAM	6/8/11	7/13		Stockholm	1/1/12	12/31/12
	Orlando SC	5/15/11	5/15/12	FlyMons	Austin TSHM	2/10/12	2/9/13		Sudbury	4/27/12	9/5/12
	Tijuana	7/1/10	7/12		Boston MOS	6/15/12	6/16/13	HungGame	Hampton VASC	4/27/12	5/3/12
Arabia3D	Al Khobar	6/23/11	6/22/12		Chicago Imx	1/13/12	1/12/13		Raleigh	3/23/12	5/12
	Dongguan STM	3/1/12	2/13		Cleveland	3/1/12	2/28/13	JIAC	Kolkata Cma	1/24/12	12/23/12
	Galveston	1/1/12	12/31/12		Dallas MNS	3/1/12	9/16/12		San Diego RHF	12/14/11	9/30/12
	Orlando SC	8/20/11	9/15/12		Davenport Put	3/2/12	9/1/12		Spokane RP	7/1/11	6/30/12
	Sinsheim	10/20/11	12/31/12		Denver MNS	1/27/12	1/27/13	JTM	Al Khobar	10/1/11	12/12
	Vancouver TWS	11/25/11	11/25/12		Garza Garcia	1/12/12	1/11/13		Casablanca	12/1/11	11/30/12
Avengers	Casablanca	4/27/12	5/12		Gatineau	1/20/12	1/19/13		Jakarta KE	10/11	6/12
	Hampton VASC	5/4/12	5/12		Hampton VASC	10/7/11	4/30/13		London BFI	1/1/12	6/30/12
	Port of Spain	4/27/12	5/12		Hartford CSC	4/7/12	4/30/13		Shanghai STM 3D	11/1/11	10/31/12
	Raleigh	5/4/12	5/12		Hastings	10/25/11	10/25/12	L&C	Baton Rouge LASM	1/26/11	8/31/12
	Saint Augustine	5/4/12	5/12		Houston MNS	2/24/12	12/31/12		Garden City	9/27/11	9/27/12
	Salt Lake City Clark	5/4/12	5/12		Indianapolis CMI	10/7/11	12/31/12		Harrisburg	9/1/11	8/31/12
	Seattle PSC 1	5/4/12	5/12		Jakarta KE	4/19/12	4/19/13		McMinnville	5/18/12	6/14/12
	Suzhou SCAC	5/4/12	5/12		Jersey City	10/7/11	6/29/12		Raleigh	3/1/12	2/28/13
	Xi'an DMP	5/4/12	5/12		Lehi	4/1/12	4/13		Saint Augustine	3/1/12	2/28/13
Bears	Lubbock	9/23/11	9/30/12		Lubbock	1/27/12	1/27/13		San Diego RHF	10/1/11	9/30/12
Beavers	Erie	6/1/11	5/30/12		Melbourne MV	3/1/12	2/28/13	LastReef	Albuquerque NMMMH	3/15/12	3/15/13
	Victoria DCI	9/20/11	9/20/12		Mexico City Pap	11/1/11	6/30/12		Birmingham AL	3/16/12	3/16/13
BTBW	Fort Worth	12/26/11			Paris Geo	4/3/12	4/2/13		Birmingham UK	3/15/12	3/15/13
	Norwalk	4/8/11	9/3/12		Philadelphia FI	12/10/11	12/9/12		Chattanooga TA	3/1/12	3/1/13
	San Diego RHF	5/13/11			Portland OMSI	10/7/11	10/7/12		Copenhagen	5/15/12	5/31/13
Bugs	Columbus COSI	1/12/12	5/19/12		Salt Lake City Clark	11/4/11	11/4/12		Davenport Put	2/3/12	2/3/13
	Galveston	10/11	5/12		San Antonio 3D	2/1/12	2/1/13		Galveston	5/1/12	5/1/13
CRA	Milwaukee	4/30/12	10/31/12		San Diego NHM	6/1/12	1/20/13		Hastings	6/1/12	6/1/13
	Philadelphia FI	9/6/11	9/5/12		Sydney WBS	8/11/11	8/11/12		Kuwait SCK	1/26/12	7/31/12
	Reno Fleisch	1/21/12	5/28/12		Taipei AM	4/4/12	4/3/13		Lubbock	4/27/12	4/27/13
	San Diego RHF	3/11/12	12/12		Tampa MOSI	2/15/12	2/1/13		Mexico City Pap	4/1/12	3/31/13
	Singapore SC	3/1/12	6/30/12		Tampa MOSI	2/17/12			Montreal SC	2/24/12	2/24/13
	Tampa MOSI	11/11/11	5/10/12		Tijuana	2/4/12	7/4/12		New Orleans	5/20/12	5/31/13
D&W3D	Copenhagen	4/3/09	12/12		Toyohashi	4/1/12	6/30/12		Penrith	5/1/12	5/1/13
	Nuremberg	1/1/12	6/30/12		Washington NMNH	5/25/12	5/13		San Diego NHM	6/1/12	6/1/13
DinoAliv	Cairo MEC	1/1/12	7/1/12	FMTTM	Glasgow	6/6/09	5/31/13		Stockholm	5/11/12	5/31/13
	Denver MNS	9/15/11	9/15/12		Rochester MSC	4/6/12	4/5/13		Sydney WBS	5/3/12	5/3/13
	Lehi	6/1/11	5/31/12		Speyer Imax	12/18/08	11/4/12	LivingSe	Branson	3/19/12	5/19/12
	London BFI	7/1/11	7/1/12	FON	Baltimore MSC	1/1/12	6/30/12		San Diego RHF	12/14/11	9/30/12
	Oulu	1/1/12	12/31/12		Hampton VASC	10/19/11	10/31/12	LOF	Berlin CS	5/18/11	5/18/12
	Saint John's JGC	7/1/11	7/1/12		Raleigh	2/1/12	6/12		Chantilly	6/11/10	6/9/12
	Vancouver TWS	7/30/11	7/31/12		Saint Augustine	1/1/12	12/31/12		Corpus Christi Lex	5/12/12	7/1/13
Dolphins	Boston MOS	2/13/12	9/3/12		San Diego RHF	10/1/11	9/30/12		Corpus Christi Lex I	3/1/11	5/7/12
	Guayaquil	3/19/12	3/18/13	FSOS	Shari				Dubai MR	4/30/12	4/30/13

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
LOLL M3D Meerkats MIB3 MOE MOF MOTGL MOTN MTTM Mummies ND Niagara OW3D Ozarks RATW Rescue	Hampton VASC	10/15/10		Rheged RME ROA Roar ROF SAA SC SeaMonst SeaRex	Indianapolis Imx	1/20/12	5/31/12	SFTGS Sharks3D SpacJunk SU TA	Seoul 63	5/18/12	12/31/12
	Hartford CSC	7/8/10	6/30/12		McMinnville	6/1/12	5/31/13		Taipei AM	10/10/11	6/30/12
	Katowice CC	9/15/11	9/15/12		Orlando SC	6/9/12	2/9/13		Victoria DCI	9/2/11	6/30/12
	Krakow CC	9/15/11	9/15/12		Pensacola NAM	6/1/12	6/1/13		Warsaw CC	4/27/11	6/30/12
	Lodz CC	9/15/11	9/15/12		Saint Augustine	9/30/11	9/30/12		Norwalk	1/13/12	9/3/12
	McMinnville	3/23/12	6/18/13		Seoul 63	12/4/11	5/20/12		Bogota Mal	1/1/12	6/30/12
	Moscow BFC	10/17/11	10/31/12		Singapore DC	8/1/11	11/1/12		Boston NEA	4/8/11	12/31/12
	Poznan CC	9/15/11	9/15/12		Speyer Dome	4/27/12	4/27/13		Dallas MNS	11/2/11	6/30/12
	Prague CC	9/15/11	9/22/12		Spokane RP	4/1/12	12/31/12		Davenport Put	2/1/12	6/30/12
	Saint Augustine	9/30/11	9/30/12		Tallahassee CLC	6/15/12	12/15/12		Galveston	1/1/12	6/30/12
	Seoul 63	9/1/11	5/19/12		Washington NASM	6/9/11	7/4/12		Garden City	1/21/11	12/12
	Toluca MCIM	3/29/12	9/29/12		Penrith	7/1/00			Hartberg	4/22/10	6/12
	Warsaw CC	9/15/11	9/15/12		Baltimore MSC	11/11/11	9/12		Omaha Zoo	2/1/12	12/31/12
	Washington NASM	6/11/10	6/8/12		Chicago MSI	10/7/11	9/12		Parker	1/1/12	12/31/12
	Loch Lomond	7/24/02			Cincinnati MC	10/14/11	9/12		San Diego NHM	12/1/11	6/30/12
	Bogota Mal	3/30/12	3/29/13		Gatineau	9/30/11	9/12		Beijing CSTM 3D	5/15/12	11/15/12
	Lehi	5/26/12	12/28/12		Lubbock	11/11/11	9/30/12		Birmingham UK	1/1/12	1/1/13
	Lucerne	6/15/12	6/15/13		Pittsburgh CSC	11/25/11	9/12		Boston MOS	6/1/12	6/1/13
	Casablanca	5/24/12	6/12		Seattle PSC 2	10/14/11	9/12		Chicago UT AP	1/27/12	2/3/13
	Hampton VASC	5/25/12	6/12		Toronto OSC	10/1/11	9/12		Houston MNS	2/24/12	5/28/12
	Port of Spain	5/24/12	6/12		Vancouver TWS	4/8/12	12/12		Huntsville USSRC	2/18/12	2/18/13
	Raleigh	5/25/12	7/12		Victoria DCI	3/16/12	12/12		Jersey City	2/10/12	8/16/12
	Saint Augustine	5/25/12	6/12		Raleigh	6/15/12	7/12		Kuwait SCK	6/7/12	12/7/12
	Salt Lake City Clark	5/25/12	6/12		Charleston CCAS	3/7/12	7/7/12		Saint Louis SC	1/13/12	8/16/12
	Suzhou SCAC	5/25/12	6/12		New Orleans	9/1/11	8/31/12		Salt Lake City Clark	2/9/12	8/3/12
	Baton Rouge LASM	1/26/12	8/31/12		Al Khobar	12/10/11	6/9/12		Tallahassee CLC	2/10/12	2/10/13
	Los Angeles CSC	5/1/12	10/31/12		Baltimore MSC	7/1/11	6/30/12		Pensacola NAM	12/15/11	12/15/12
	San Diego RHF	10/1/11	9/30/12		Boston MOS	10/1/11	9/30/12		Austin TSHM	3/18/11	9/18/12
	Seattle PSC 1	1/1/12	1/8/13		Guayaquil	3/19/12	3/18/13		Birmingham AL	3/23/11	12/31/12
MOTN MTTM Mummies ND Niagara OW3D Ozarks RATW Rescue	Pensacola NAM	11/8/96		SAA SC SeaMonst SeaRex	Rochester MSC	12/1/11	11/30/12	SFTGS Sharks3D SpacJunk SU TA	Birmingham UK	1/1/11	11/1/12
	Speyer Dome	12/5/11	12/31/12		Baltimore MSC	7/1/10	6/30/12		Boston MOS	3/18/11	6/18/13
	Batavia GQT	1/14/11	1/13/13		Sydney WBS	1/1/12	12/31/12		Branson	3/18/11	5/31/12
	Branson	3/17/11	12/31/12		Washington NMNH	3/1/12	2/28/13		Charlotte DP	3/18/11	3/18/13
	Cincinnati MC	7/14/10	7/2/12		Taipei AM	1/1/12	12/31/12		Chattanooga TA	9/30/11	9/30/12
	Denver MNS	6/6/11	6/30/12		Al Khobar	5/31/12	5/31/13		Chicago MSI	3/18/11	3/18/13
	Dickson City GE	2/1/11	1/31/13		Gatineau	10/26/11	11/30/12		Cincinnati MC	3/30/11	3/30/13
	Noblesville GQT	2/23/11	1/13/13		Hampton VASC	10/7/11	4/30/13		Cleveland	3/18/11	12/31/12
	Portage GQT	2/16/11	1/13/13		Poitiers Imax 3D	2/1/11	1/31/13		Columbus COSI	12/26/11	12/26/12
	Simpsonville GE	2/1/11	1/31/13		San Diego RHF	10/1/11	9/30/12		Copenhagen	10/15/11	10/15/12
	Syracuse	7/2/11	7/1/12		Taipei MCRC	6/10/12	6/10/13		Davenport Put	5/25/12	5/25/13
	Taipei AM	7/20/11	6/30/12		Valencia Spn	12/16/11	12/16/12		Dearborn	10/1/11	10/1/12
	Alexandria BA	1/5/12	6/5/12		Baltimore MSC	2/2/12	12/31/12		Denver MNS	1/27/12	1/27/13
	Athens Eug	5/3/11	5/2/12		Batavia GQT	10/14/11	6/30/12		Des Moines	3/23/11	9/23/12
	Beijing CSTM 3D	12/1/11	11/12		Berlin CS	1/1/12	6/30/12		Fort Worth	3/23/11	3/23/13
	Hague	5/1/12	5/1/13		Birmingham UK	10/22/11	6/12		Garden City	4/1/11	3/31/13
	San Diego RHF	1/1/12	9/30/12		Bucharest CC	9/16/11	6/30/12		Harrisburg	2/1/12	2/1/13
	Speyer Dome	1/1/12	12/31/12		Cathedral City	10/14/11	6/30/12		Hastings	4/1/12	4/1/13
	Valencia Spn	1/1/12	12/31/12		Charlotte DP	5/25/12	12/31/12		Hong Kong SM	5/1/12	12/1/12
	Saint Louis SC	10/29/09	6/12		Copenhagen	2/11/11	6/12		Hutchinson	3/23/11	9/30/12
	Baton Rouge LASM	11/1/11	5/31/12		Dallas MNS	5/26/11	6/30/12		Jersey City	3/18/11	3/18/13
	Birmingham UK	11/1/11	11/1/12		Des Moines	1/6/12	6/30/12		Louisville SC	11/1/11	11/1/12
	Charlotte DP	11/1/11	11/1/12		Fort Lauderdale	9/5/11	6/30/12		Lubbock	3/18/11	12/31/12
	Des Moines	11/1/11	11/1/12		Glasgow	3/30/12	12/31/12		Lucerne	11/24/11	12/31/12
	Jackson MS	3/1/12	3/1/13		Hartberg	7/1/11	6/30/12		Mobile	5/26/12	5/26/13
	London BFI	7/1/11	7/1/12		Hartford CSC	12/18/10	12/31/12		Oklahoma City SMO	3/9/12	3/9/13
	Seattle PSC 1	5/24/12	5/15/13		Katowice CC	4/27/11	6/30/12		Omaha Zoo	6/1/11	5/31/12
	Tampa MOSI	4/15/12	4/15/13		Krakow CC	4/27/11	6/30/12		Orlando SC	3/1/12	3/1/13
MOTN MTTM Mummies ND Niagara OW3D Ozarks RATW Rescue	New Delhi ICC			SAA SC SeaMonst SeaRex	Kuwait SCK	2/18/11	6/30/12	SFTGS Sharks3D SpacJunk SU TA	Philadelphia FI	3/18/11	12/31/12
	Niagara Can DCI	7/1/86			Leon Exp	12/1/11	6/30/12		Pittsburgh CSC	3/25/11	9/25/12
	Niagara NY DCI	5/1/07			Lodz CC	4/27/11	6/30/12		Portland OMSI	6/15/11	12/15/12
	Austin TSHM	1/1/12	12/31/12		Lucerne	9/15/11	6/30/12		Raleigh	10/29/11	10/31/12
	Nuremberg	1/1/12	6/30/12		Mexicali	3/15/12	12/31/12		Regina	2/20/12	2/20/13
	Branson	1/93	12/13		Mobile	1/28/12	6/30/12		Sacramento Imx	1/20/12	1/31/13
	Lucerne	11/1/10	12/31/12		Noblesville GQT	10/14/11	6/30/12		Saint Louis SC	3/23/11	3/23/13
	Shanghai STM Dome	6/10/12	6/30/13		Norwalk	1/13/12	9/3/12		San Antonio 3D	9/30/11	9/30/12
	Albuquerque NMMMH	6/29/12	1/29/13		Nuremberg	1/1/12	6/30/12		San Diego RHF	3/18/11	12/31/12
	Berlin CS	5/1/12	5/1/13		Paris Geo	2/1/11	6/30/12		Seattle PSC 2	12/20/11	12/20/12
	Birmingham AL	1/12/12	10/12		Phoenix ASC	5/25/12	12/31/12		Shreveport	7/1/11	7/1/12
	Branson	3/9/12	5/10/12		Portage GQT	10/14/11	6/30/12		Singapore DC	4/1/12	12/31/13
	Chantilly	4/27/12	4/27/13		Poznan CC	4/27/11	6/30/12		Spokane RP	3/1/12	3/1/13
	Davenport Put I	6/24/12	1/1/13		Prague CC	1/1/12	6/30/12		Sudbury	4/1/12	4/1/13
	Dayton	6/17/11	6/12		Quebec	2/3/12	12/31/12		Syracuse	5/12/12	5/31/13
	Dearborn	6/15/12	10/12		San Diego NHM	12/1/11	6/30/12		Toronto OSC	3/25/11	9/25/12
	Edmonton TWS	10/8/11	6/7/12		Seattle PSC 2	1/17/12	6/30/12		Victoria DCI	11/1/11	11/1/12

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
TBAA Titani40 Titanic3	Washington NASM	6/1/11	6/1/12	TTL TurtleVi	Saint Louis SC	4/20/12	8/12	WildOcea	Vulcania	2/22/02	
	Winnipeg PP	9/30/11	9/30/12		Salt Lake City Clark	4/20/12	8/12		WATE	Katoomba	6/1/97
	Zion	10/1/11	10/1/12		San Diego RHF	4/20/12	8/12		Whales	Baton Rouge LASM	1/26/11 8/31/12
	Baton Rouge LASM	1/26/11	8/31/12		San Jose Tech	4/20/12	8/12			Dallas MNS	5/3/12 9/16/12
ToFly	Fort Worth	4/15/12	10/12/12	UnderSea UWT3D	Seattle PSC 2	4/20/12	8/12	WOT		San Diego RHF	10/1/11 9/30/12
	Dearborn	4/4/12	5/12		Shreveport	4/20/12	8/12			Baltimore MSC	6/1/11 7/31/12
TTA	London BFI	4/4/12	5/12		Spokane RP	4/20/12	8/12			Birmingham UK	11/1/11 11/1/12
	Sydney WBS	4/4/12	5/12		Tallahassee CLC	4/20/12	8/12			Boston MOS	1/12 12/31/12
	Taichung NMNS	1/1/12	12/31/12		Tampa MOSI	4/20/12	8/12	WilDream		Columbus COSI	3/1/12 9/1/12
	Washington NASM	7/1/76		VanGogh	Toronto OSC	4/20/12	8/12			Galveston	6/17/09 7/31/12
	Apple Valley Imx	4/20/12	8/12		Victoria DCI	6/8/12	10/12			Jackson MS	3/1/12 3/1/13
	Atlanta FMNH	4/20/12	8/12		Virginia Beach AMSC	4/20/12	8/12			London BFI	7/1/11 7/1/12
	Atlantic City	4/20/12	8/12		Washington NMNH	4/20/12	8/12	WS3D WTTR3D		Penrith	1/12 6/30/12
	Austin TSHM	4/20/12	8/12		West Nyack Imx	4/20/12	8/12			McMinnville	6/15/12 6/13
	Boston MOS	4/20/12	8/12		Winnipeg PP	4/20/12	8/12			Saint Augustine	9/2/11 8/31/12
	Boston NEA	4/20/12	8/12		Baltimore MSC	1/12	6/14/12			Sudbury	4/27/12 9/5/12
	Branson	4/20/12	8/12		Jersey City	2/10/12	9/30/12			Apple Valley Imx	3/30/12 5/12
	Cathedral City	4/20/12	8/12		Parker	11/18/11	5/18/12			Atlantic City	3/30/12 5/12
	Charlotte DP	4/20/12	8/12		Raleigh	4/12	7/12			Bogota PA	3/30/12 5/12
	Chattanooga TA	4/20/12	8/12		Apple Valley Imx	3/3/11	5/1/12			Cathedral City	3/30/12 5/12
	Chicago Imx	4/20/12	8/12		Berlin CS I	6/3/10	5/12			Chantilly	3/30/12 5/12
	Cincinnati MC	4/20/12	8/12		Chongqing STM	10/20/11	11/20/12			Chicago Imx	3/30/12 5/12
	Cleveland	4/20/12	8/12		Cleveland	11/18/11	5/28/12			Fort Lauderdale	3/30/12 5/12
	Denver MNS	4/20/12	8/12		Greensboro	6/15/11	6/15/12			Guayaquil	3/30/12 5/12
	Des Moines	4/20/12	8/12		Houston MNS	2/24/12	5/25/12			Houston VASC	3/30/12 5/12
	Edmonton TWS	4/20/12	8/12		Kenner	9/1/11	9/1/12			London BFI	3/30/12 5/12
	Fort Lauderdale	4/20/12	8/12		Krasnodar	8/17/11	8/17/12			Madrid	3/30/12 5/12
	Fort Worth	4/20/12	8/12		Moscow Kar	8/17/11	8/17/12			Melbourne MV	3/30/12 5/12
	Galveston	4/20/12	8/12		Moscow Khi KS	8/17/11	8/17/12			Natick JF	3/30/12 5/12
	Gatineau	4/20/12	8/12		Moscow NY KS	8/17/11	8/17/12			Port of Spain	3/30/12 5/12
	Hampton VASC	4/20/12	8/12		Moscow TS KS	8/17/11	8/17/12			Quebec	3/30/12 5/12
	Indianapolis Imx	4/20/12	8/12		New Orleans	5/25/12	11/25/12			Reading JF	3/30/12 5/12
	Irvine Reg	4/20/12	8/12		Novosibirsk CP	8/17/11	8/17/12			Sacramento Imx	3/30/12 5/12
	Jersey City	4/20/12	8/12		Penrith	7/23/11	8/31/12			Salt Lake City Clark	3/30/12 5/12
	Los Angeles CSC	4/20/12	8/12		Portland OMSI	5/3/11	5/3/12			Seattle PSC 2	3/30/12 5/12
	Louisville SC	4/20/12	8/12		Raleigh	2/2/11	2/28/13			Suzhou SCAC	3/30/12 5/12
	Memphis Pink	6/16/12	3/8/13		Saint Augustine	1/25/11	1/25/13			Sydney WBS	3/30/12 5/12
	Montreal SC	5/11/12	9/12		Saint Petersburg Kar	8/17/11	8/17/12			Taipei Mir	3/30/12 5/12
	New York LS AMC	4/20/12	8/12		Saint Petersburg KS	8/17/11	8/17/12			Tempe Har	3/30/12 5/12
	Norwalk	4/20/12	9/3/12		Saratov CP	8/17/11	8/17/12			West Nyack Imx	3/30/12 5/12
	Omaha Zoo	4/20/12	8/12		Seoul 63	6/1/11	5/19/12			Lucerne	3/15/12 3/14/13
	Portland OMSI	4/20/12	8/12		Taipei MCRC	12/10/11	6/9/12			Boston MOS	6/1/11 12/31/12
	Quebec	4/20/12	8/12		Toluca Cpl	1/20/12	6/15/12			Columbus COSI	6/1/11 5/31/12
	Raleigh	4/20/12	10/12		Ufa CP	8/17/11	8/17/12			Denver MNS	9/15/11 9/15/12
	Regina	4/20/12	8/12		Voronezh CP	8/17/11	8/17/12			Greensboro	10/1/10 12/31/12
	Richmond SMV	4/20/12	8/12		Yekaterinburg CP	8/17/11	8/17/12			Jersey City	7/1/11 7/1/12
	Sacramento Imx	4/20/12	8/12		Gatineau	5/18/12	9/17/12			Pittsburgh CSC	8/1/11 7/31/12
	Saint Augustine	4/20/12	8/12		Hague	2/2/09	5/16/12			Zion	7/1/08

May-June 2012 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	Arabia3D	6/23/11	6/22/12	Baltimore MSC	TA	3/18/11	9/18/12	Berlin CS	GP	5/1/12	4/13
	JTM	10/1/11	12/12		TTA	4/20/12	8/12		MOTN	12/1/11	11/12
	ROF	12/10/11	6/9/12		FON	1/1/12	6/30/12		SpacJunk	5/15/12	11/15/12
	SeaMonst	5/31/12	5/31/13		RME	11/11/11	9/12		AfricAdv	5/1/12	4/30/13
Alamogordo	AirRacer	5/25/12	12/31/12	Batavia GQT	ROF	7/1/11	6/30/12	Berlin CS I	LOF	5/18/11	5/18/12
	LastReef	3/15/12	3/15/13		SAA	7/1/10	6/30/12		Rescue	5/1/12	5/1/13
Albuquerque NMMH	Rescue	6/29/12	1/29/13		SeaRex	2/2/12	12/31/12		SeaRex	1/1/12	6/30/12
	MOTN	1/5/12	6/5/12		TTL	1/12	6/14/12	Birmingham AL	HaunCast	4/5/01	
Alexandria BA	TTA	4/20/12	8/12	Baton Rouge LASM	WildOcea	6/1/11	7/31/12		UWT3D	6/3/10	5/12
	UWT3D	3/3/11	5/1/12		MOTGL	1/14/11	1/13/13		LastReef	3/16/12	3/16/13
Apple Valley Imx	WOTT	3/30/12	5/12		SeaRex	10/14/11	6/30/12		Rescue	1/12/12	10/12
	MOTN	5/3/11	5/2/12		L&C	1/26/11	8/31/12	Birmingham UK	TA	3/23/11	12/31/12
Athens Eug	Greece	5/29/12	9/3/12	Beijing CSTM 3D	MOE	1/26/12	8/31/12		LastReef	3/15/12	3/15/13
	TTA	4/20/12	8/12		Mummies	11/1/11	5/31/12		Mummies	11/1/11	11/1/12
Atlanta FMNH	TTA	4/20/12	8/12		TBAA	1/26/11	8/31/12		SeaRex	10/22/11	6/12
	WOTT	3/30/12	5/12		Whales	1/26/11	8/31/12		SpacJunk	1/1/12	1/1/13
Austin TSHM	FlyMons	2/10/12	2/9/13		Everest	12/1/11	11/30/12		TA	11/1/11	11/1/12
	OW3D	1/1/12	12/31/12		GCA	5/1/12	4/13		WildOcea	11/1/11	11/1/12

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bogota Mal	M3D	3/30/12	3/29/13		LastReef	2/3/12	2/3/13		Sharks3D	4/22/10	6/12
	Sharks3D	1/1/12	6/30/12		Sharks3D	2/1/12	6/30/12	Hartford CSC	DPTP	1/21/12	1/21/13
Bogota PA	WOTT	3/30/12	5/12		TA	5/25/12	5/25/13		FlyMons	4/7/12	4/30/13
Boston MOS	Dolphins	2/13/12	9/3/12	Davenport Put I	Rescue	6/24/12	1/1/13		LOF	7/8/10	6/30/12
	FlyMons	6/15/12	6/16/13	Dayton	AirRacer	5/25/12	12/31/12		SeaRex	12/18/10	12/31/12
	Greece	10/1/11	9/30/12		FightPil	12/3/04	7/13	Hastings	AfricAdv	10/11/11	6/5/12
	ROF	10/1/11	9/30/12		Rescue	6/17/11	6/12		FlyMons	10/25/11	10/25/12
	SpacJunk	6/1/12	6/1/13	Dearborn	Rescue	6/15/12	10/12		LastReef	6/1/12	6/1/13
	TA	3/18/11	6/18/13		TA	10/1/11	10/1/12		TA	4/1/12	4/1/13
	TTA	4/20/12	8/12		Titanic3	4/4/12	5/12	Hong Kong SM	TA	5/1/12	12/1/12
	WildOcea	1/12	12/31/12	Denver MNS	DinoAliv	9/15/11	9/15/12	Houston MNS	FlyMons	2/24/12	12/31/12
	WTR3D	6/1/11	12/31/12		FlyMons	1/27/11	1/27/13		SpacJunk	2/24/12	5/28/12
Boston NEA	Sharks3D	4/8/11	12/31/12		MOTGL	6/6/11	6/30/12		UWT3D	2/24/12	5/25/12
	TTA	4/20/12	8/12		TA	1/27/12	1/27/13	Huntsville USSRC	AirRacer	4/5/12	12/31/12
Branson	LivingSe	3/19/12	5/19/12		TTA	4/20/12	8/12		SpacJunk	2/18/12	2/18/13
	MOTGL	3/17/11	12/31/12	Des Moines	WTR3D	9/15/11	9/15/12	Hutchinson	AirRacer	4/5/12	12/31/12
	Ozarks	1/93	12/13		GCA	4/16/12	12/31/12		TA	3/23/11	9/30/12
	Rescue	3/9/12	5/10/12		Mummies	11/11/11	11/11/12	Indianapolis CMI	FlyMons	10/7/11	12/31/12
	TA	3/18/11	5/31/12		SeaRex	1/6/12	6/30/12	Indianapolis Imx	Rescue	1/20/12	5/31/12
	TTA	4/20/12	8/12		TA	3/23/11	9/23/12		TTA	4/20/12	8/12
Bucharest CC	SeaRex	9/16/11	6/30/12		TTA	4/20/12	8/12	Irvine Reg	TTA	4/20/12	8/12
Cairo MEC	DinoAliv	1/1/12	7/1/12	Detroit SC	Animalop	3/18/09	3/13	Jackson MS	Mummies	3/1/12	3/1/13
Casablanca	Avengers	4/27/12	5/12	Dickson City GE	MOTGL	2/1/11	1/31/13		WildOcea	3/1/12	3/1/13
	JTM	12/1/11	11/30/12	Dongguan STM	Arabia3D	3/1/12	2/13	Jakarta KE	FlyMons	4/19/12	4/19/13
	MIB3	5/24/12	6/12	Dubai MR	LOF	4/30/12	4/30/13		JTM	10/11	6/12
Cathedral City	SeaRex	10/14/11	6/30/12	Edmonton TWS	Rescue	10/8/11	6/7/12	Jersey City	FlyMons	10/7/11	6/29/12
	TTA	4/20/12	8/12		TTA	4/20/12	8/12		SpacJunk	2/10/12	8/16/12
	WOTT	3/30/12	5/12	Erie	Beavers	6/1/11	5/30/12		TA	3/18/11	3/18/13
Chandigarh	GCA	1/1/12	12/31/12	Fort Lauderdale	SeaRex	9/5/11	6/30/12		TTA	4/20/12	8/12
Chantilly	FightPil	12/10/04	7/13		TTA	4/20/12	8/12		TurtleVi	2/10/12	9/30/12
	LOF	6/11/10	6/9/12		WOTT	3/30/12	5/12		WTR3D	7/1/11	7/1/12
	Rescue	4/27/12	4/27/13	Fort Worth	BTBW	12/26/11		Kagoshima	DPTP	5/1/12	5/1/13
	WOTT	3/30/12	5/12		TA	3/23/11	3/23/13	Kansas City Sci	GC	8/1/11	7/31/12
Charleston CCAS	Roar	3/7/12	7/7/12		Titani40	4/15/12	10/12/12	Katoomba	WATE	6/1/97	
Charleston SC	HOTB	1/4/12	9/3/12		TTA	4/20/12	8/12	Katowice CC	LOF	9/15/11	9/15/12
Charlotte DP	Mummies	11/11/11	11/11/12	Galveston	Arabia3D	1/1/12	12/31/12		SeaRex	4/27/11	6/30/12
	SeaRex	5/25/12	12/31/12		Bugs	10/11	5/12	Kenner	UWT3D	9/1/11	9/1/12
	TA	3/18/11	3/18/13		LastReef	5/1/12	5/1/13	Killeen	DPTP	5/1/12	5/1/13
	TTA	4/20/12	8/12		Sharks3D	1/1/12	6/30/12	Kolkata Cma	JIAC	1/24/12	12/23/12
Chattanooga TA	LastReef	3/1/12	3/1/13		TTA	4/20/12	8/12	Kolkata SC	Amazon	12/22/11	6/21/12
	TA	9/30/11	9/30/12	Garden City	WildOcea	6/17/09	7/31/12	Krakow CC	LOF	9/15/11	9/15/12
	TTA	4/20/12	8/12		L&C	9/27/11	9/27/12		SeaRex	4/27/11	6/30/12
Chicago Imx	FlyMons	1/13/12	1/12/13		Sharks3D	1/21/11	12/12	Krasnodar	UWT3D	8/17/11	8/17/12
	TTA	4/20/12	8/12		TA	4/1/11	3/31/13	Kuwait SCK	LastReef	1/26/12	7/31/12
	WOTT	3/30/12	5/12	Garza Garcia	FlyMons	1/12/12	1/11/13		SeaRex	2/18/11	6/30/12
Chicago MSI	RME	10/7/11	9/12	Gatineau	FlyMons	1/20/12	1/19/13		SpacJunk	6/7/12	12/7/12
	TA	3/18/11	3/18/13		RME	9/30/11	9/12	Lehi	DinoAliv	6/1/11	5/31/12
Chicago UT AP	SpacJunk	1/27/12	2/3/13		SeaMonst	10/26/11	11/30/12		DPTP	11/4/11	11/12
Chongqing STM	UWT3D	10/20/11	11/20/12		TTA	4/20/12	8/12		FlyMons	4/1/12	4/13
Cincinnati MC	MOTGL	7/14/10	7/2/12		VanGogh	5/18/12	9/17/12		Meerkats	5/26/12	12/28/12
	RME	10/14/11	9/12	Glasgow	FMTTM	6/6/09	5/31/13	Leon Exp	SeaRex	12/1/11	6/30/12
	TA	3/30/11	3/30/13		SeaRex	3/30/12	12/31/12	Loch Lomond	LOLL	7/24/02	
	TTA	4/20/12	8/12	Grand Canyon DCI	GC	11/1/99	12/13	Lodz CC	LOF	9/15/11	9/15/12
Cleveland	FlyMons	3/1/12	2/28/13	Greensboro	UWT3D	6/15/11	6/15/12		SeaRex	4/27/11	6/30/12
	TA	3/18/11	12/31/12		WTR3D	10/1/10	12/31/12	London BFI	DinoAliv	7/1/11	7/1/12
	TTA	4/20/12	8/12	Guayaquil	Dolphins	3/19/12	3/18/13		JTM	1/1/12	6/30/12
	UWT3D	11/18/11	5/28/12		GP	3/19/12	3/18/13		Mummies	7/1/11	7/1/12
Columbus COSI	Bugs	1/12/12	5/19/12		ROF	3/19/12	3/18/13		Titanic3	4/4/12	5/12
	TA	12/26/11	12/26/12		WOTT	3/30/12	5/12		WildOcea	7/1/11	7/1/12
	WildOcea	3/1/12	9/1/12	Hague	Dolphins	10/11/11	12/31/12		WOTT	3/30/12	5/12
	WTR3D	6/1/11	5/31/12		Dolphins	5/1/12	5/31/12	Los Angeles CSC	MOE	5/1/12	10/31/12
Columbus GA	AirRacer	4/5/12	12/31/12		GP	5/1/12	5/1/13		TTA	4/20/12	8/12
Copenhagen	D&W3D	4/3/09	12/12		MOTN	5/1/12	5/1/13	Louisville SC	AllAcces	1/23/12	
	LastReef	5/15/12	5/31/13		VanGogh	2/2/09	5/16/12		TA	11/1/11	11/1/12
	SeaRex	2/11/11	6/12	Hampton VASC	Avengers	5/4/12	5/12		TTA	4/20/12	8/12
	TA	10/15/11	10/15/12		FlyMons	10/7/11	4/30/13	Lubbock	Bears	9/23/11	9/30/12
Corpus Christi Lex	AirRacer	5/25/12	12/31/12		FON	10/19/11	10/31/12		FlyMons	1/27/12	1/27/13
	FightPil	5/12/12	7/13		HungGame	4/27/12	5/3/12		LastReef	4/27/12	4/27/13
	LOF	5/12/12	7/1/13		LOF	10/15/10			RME	11/11/11	9/30/12
Corpus Christi Lex I	FightPil	2/3/05	5/12		MIB3	5/25/12	6/12		TA	3/18/11	12/31/12
	LOF	3/1/11	5/7/12		SeaMonst	10/7/11	4/30/13	Lucerne	Meerkats	6/15/12	6/15/13
Dallas MNS	FlyMons	3/1/12	9/16/12		TTA	4/20/12	8/12		RATW	11/1/10	12/31/12
	SeaRex	5/26/11	6/30/12		WOTT	3/30/12	5/12		SeaRex	9/15/11	6/30/12
	Sharks3D	11/2/11	6/30/12	Harrisburg	L&C	9/1/11	8/31/12		TA	11/24/11	12/31/12
	Whales	5/3/12	9/16/12		TA	2/1/12	2/1/13		WS3D	3/15/12	3/14/13
Davenport Put	FlyMons	3/2/12	9/1/12	Hartberg	SeaRex	7/1/11	6/30/12	Lucknow	Amazon	1/23/12	6/23/12

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Madrid	WOTT	3/30/12	5/12		MIB3	5/24/12	6/12		MOTN	1/1/12	9/30/12
McMinnville	AirRacer	5/25/12	12/31/12		WOTT	3/30/12	5/12		SeaMonst	10/1/11	9/30/12
	Alps	6/15/12	7/26/12	Portage GQT	MOTGL	2/16/11	1/13/13		TA	3/18/11	12/31/12
	FightPil	3/23/12	7/1/13		SeaRex	10/14/11	6/30/12		TTA	4/20/12	8/12
	L&C	5/18/12	6/14/12	Portland OMSI	FlyMons	10/7/11	10/7/12		Whales	10/1/11	9/30/12
	LOF	3/23/12	6/18/13		TA	6/15/11	12/15/12	San Jose Tech	TTA	4/20/12	8/12
	Rescue	6/1/12	5/31/13		TTA	4/20/12	8/12	San Simeon DCI	HCBTD	8/17/96	
	WilDream	6/15/12	6/13		UWT3D	5/3/11	5/3/12	Saratov CP	UWT3D	8/17/11	8/17/12
Melbourne MV	FlyMons	3/1/12	2/28/13	Poznan CC	LOF	9/15/11	9/15/12	Seattle PSC 1	Avengers	5/4/12	5/12
	WOTT	3/30/12	5/12		SeaRex	4/27/11	6/30/12		MOE	1/1/12	1/8/13
Memphis Pink	TTA	6/16/12	3/8/13	Prague CC	LOF	9/15/11	9/22/12		Mummies	5/24/12	5/15/13
Mexicali	SeaRex	3/15/12	12/31/12		SeaRex	1/1/12	6/30/12	Seattle PSC 2	RME	10/14/11	9/12
Mexico City Pap	FlyMons	11/1/11	6/30/12	Quebec	SeaRex	2/3/12	12/31/12		SeaRex	1/17/12	6/30/12
	LastReef	4/1/12	3/31/13		TTA	4/20/12	8/12		TA	12/20/11	12/20/12
Milwaukee	CRA	4/30/12	10/31/12		WOTT	3/30/12	5/12		TTA	4/20/12	8/12
Mobile	SeaRex	1/28/12	6/30/12	Raleigh	Avengers	5/4/12	5/12		WOTT	3/30/12	5/12
	TA	5/26/12	5/26/13		FON	2/1/12	6/12	Seoul 63	LOF	9/1/11	5/19/12
Montreal SC	LastReef	2/24/12	2/24/13		HungGame	3/23/12	5/12		Rescue	12/4/11	5/20/12
	TTA	5/11/12	9/12		L&C	3/1/12	2/28/13		SeaRex	5/18/12	12/31/12
Moscow BFC	LOF	10/17/11	10/31/12		MIB3	5/25/12	7/12		UWT3D	6/1/11	5/19/12
Moscow Kar	UWT3D	8/17/11	8/17/12		ROA	6/15/12	7/12	Shanghai STM 3D	JTM	11/1/11	10/31/12
Moscow Khi KS	UWT3D	8/17/11	8/17/12		TA	10/29/11	10/31/12	Shanghai STM Dome	RATW	6/10/12	6/30/13
Moscow NY KS	UWT3D	8/17/11	8/17/12		TTA	4/20/12	10/12	Shari	FSOS		
Moscow TS KS	UWT3D	8/17/11	8/17/12		UnderSea	4/12	7/12	Shreveport	DPTP	3/21/12	9/21/12
Natick JF	WOTT	3/30/12	5/12		UWT3D	2/2/11	2/28/13		TA	7/1/11	7/1/12
New Delhi ICC	ND			Reading JF	WOTT	3/30/12	5/12		TTA	4/20/12	8/12
New Orleans	HOTB	8/29/06		Regina	TA	2/20/12	2/20/13	Simpsonville GE	MOTGL	2/1/11	1/31/13
	LastReef	5/20/12	5/31/13		TTA	4/20/12	8/12	Singapore DC	Rescue	8/1/11	11/1/12
	Roar	9/1/11	8/31/12	Reno Fleisch	CRA	1/21/12	5/28/12		TA	4/1/12	12/31/13
	UWT3D	5/25/12	11/25/12		HOTB	6/1/11	5/31/12	Singapore SC	CRA	3/1/12	6/30/12
New York LS AMC	TTA	4/20/12	8/12	Richmond SMV	TTA	4/20/12	8/12	Sinsheim	Arabia3D	10/20/11	12/31/12
Niagara Can DCI	Niagara	7/1/86		Rochester MSC	FMTTM	4/6/12	4/5/13		GCA	10/31/09	12/31/12
Niagara NY DCI	Niagara	5/1/07			ROF	12/1/11	11/30/12	Speyer Dome	Dolphins	1/12	12/12
Noblesville GQT	MOTGL	2/23/11	1/13/13	Sacramento Imx	TA	1/20/12	1/31/13		MOF	12/5/11	12/31/12
	SeaRex	10/14/11	6/30/12		TTA	4/20/12	8/12		MOTN	1/1/12	12/31/12
Norwalk	BTBW	4/8/11	9/3/12		WOTT	3/30/12	5/12	Speyer Imax	Rescue	4/27/12	4/27/13
	SeaRex	1/13/12	9/3/12	Saint Augustine	Avengers	5/4/12	5/12	Spokane RP	FMTTM	12/18/08	11/4/12
	SFTGS	1/13/12	9/3/12		FON	1/1/12	12/31/12		Dolphins	7/1/11	6/30/12
	TTA	4/20/12	9/3/12		L&C	3/1/12	2/28/13		GCA	7/1/11	6/30/12
Novosibirsk CP	UWT3D	8/17/11	8/17/12		LOF	9/30/11	9/30/12		JIAC	7/1/11	6/30/12
Nuremberg	D&W3D	1/1/12	6/30/12		MIB3	5/25/12	6/12		Rescue	4/1/12	12/31/12
	OW3D	1/1/12	6/30/12		Rescue	9/30/11	9/30/12		TA	3/1/12	3/1/13
	SeaRex	1/1/12	6/30/12		TTA	4/20/12	8/12		TTA	4/20/12	8/12
Oklahoma City SMO	TA	3/9/12	3/9/13		UWT3D	1/25/11	1/25/13	Stockholm	HumanBod	1/1/12	12/31/12
Omaha Zoo	GCA	4/20/12	6/30/12		WilDream	9/2/11	8/31/12		LastReef	5/11/12	5/31/13
	Sharks3D	2/1/12	12/31/12	Saint John's JGC	DinoAliv	7/1/11	7/1/12	Sudbury	Dolphins	7/15/11	6/30/12
	TA	6/1/11	5/31/12	Saint Louis SC	MTTM	10/29/09	6/12		HumanBod	4/27/12	9/5/12
	TTA	4/20/12	8/12		SpacJunk	1/13/12	8/16/12		TA	4/1/12	4/1/13
Orlando SC	Animalop	5/15/11	5/15/12		TA	3/23/11	3/23/13		WilDream	4/27/12	9/5/12
	Arabia3D	8/20/11	9/15/12		TTA	4/20/12	8/12	Suzhou SCAC	Avengers	5/4/12	5/12
	Rescue	6/9/12	2/9/13	Saint Petersburg Kar	UWT3D	8/17/11	8/17/12		MIB3	5/25/12	6/12
	TA	3/1/12	3/1/13	Saint Petersburg KS	UWT3D	8/17/11	8/17/12		WOTT	3/30/12	5/12
Oulu	DinoAliv	1/1/12	12/31/12	Salt Lake City Clark	Avengers	5/4/12	5/12	Sydney WBS	FlyMons	8/11/11	8/11/12
Paris Geo	FlyMons	4/3/12	4/2/13		FlyMons	11/4/11	11/4/12		LastReef	5/3/12	5/3/13
	SeaRex	2/1/11	6/30/12		MIB3	5/25/12	6/12		SA	1/1/12	12/31/12
Parker	Sharks3D	1/1/12	12/31/12		SpacJunk	2/9/12	8/3/12		Titanic3	4/4/12	5/12
	TurtleVi	11/18/11	5/18/12		TTA	4/20/12	8/12		WOTT	3/30/12	5/12
Penrith	LastReef	5/1/12	5/1/13		WOTT	3/30/12	5/12	Syracuse	MOTGL	7/2/11	7/1/12
	Rheged	7/1/00		San Antonio 2D	Alamo				TA	5/12/12	5/31/13
	UWT3D	7/23/11	8/31/12	San Antonio 3D	FlyMons	2/1/12	2/1/13	Taichung NMNS	ToFly	1/1/12	12/31/12
	WildOcea	1/12	6/30/12		TA	9/30/11	9/30/12	Taipei AM	FlyMons	4/4/12	4/3/13
Pensacola NAM	AirRacer	4/5/12	12/31/12	San Diego NHM	FlyMons	6/1/12	1/20/13		MOTGL	7/20/11	6/30/12
	FightPil	6/8/11	7/13		LastReef	6/1/12	6/1/13		SC	1/1/12	12/31/12
	MOF	11/8/96			SeaRex	12/1/11	6/30/12		SeaRex	10/10/11	6/30/12
	Rescue	6/1/12	6/1/13		Sharks3D	12/1/11	6/30/12	Taipei MCRC	SeaMonst	6/10/12	6/10/13
	SU	12/15/11	12/15/12	San Diego RHF	AIWC	12/14/11	9/30/12		UWT3D	12/10/11	6/9/12
Philadelphia FI	CRA	9/6/11	9/5/12		BTBW	5/13/11		Taipei Mir	WOTT	3/30/12	5/12
	FlyMons	12/10/11	12/9/12		CRA	3/11/12	12/12	Tallahassee CLC	AfricaAdv	9/30/11	8/31/12
	TA	3/18/11	12/31/12		Dolphins	12/14/11	9/30/12		Rescue	6/15/12	12/15/12
Phoenix ASC	SeaRex	5/25/12	12/31/12		Everest	1/1/12	9/30/12		SpacJunk	2/10/12	2/10/13
Pittsburgh CSC	RME	11/25/11	9/12		FON	10/1/11	9/30/12		TTA	4/20/12	8/12
	TA	3/25/11	9/25/12		HumanBod	10/1/11	9/30/12	Tampa MOSI	CRA	11/11/11	5/10/12
	WTW	8/1/11	7/31/12		JIAC	12/14/11	9/30/12		FlyMons	2/15/12	2/1/13
Poitiers Imax	Everest	12/17/11	1/13/13		L&C	10/1/11	9/30/12		FlyMons	2/17/12	
Poitiers Imax 3D	SeaMonst	2/1/11	1/31/13		LivingSe	12/14/11	9/30/12		Mummies	4/15/12	4/15/13
Port of Spain	Avengers	4/27/12	5/12		MOE	10/1/11	9/30/12		TTA	4/20/12	8/12

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Tempe Har	WOTT	3/30/12	5/12	Victoria DCI	RME	4/8/12	12/12	Washington NMNH	Rescue	6/9/11	7/4/12
Tijuana	Animalop	7/1/10	7/12		AfricAdv	2/10/12	2/9/13		TA	6/1/11	6/1/12
	FlyMons	2/4/12	7/4/12		Beavers	9/20/11	9/20/12		ToFly	7/1/76	
Toluca Cpl	UWT3D	1/20/12	6/15/12		RME	3/16/12	12/12		FlyMons	5/25/12	5/13
Toluca MCIM	LOF	3/29/12	9/29/12		SeaRex	9/2/11	6/30/12		SAA	3/1/12	2/28/13
Toronto OSC	RME	10/1/11	9/12	Virginia Beach AMSC	TA	11/1/11	11/1/12	West Nyack Imx	TTA	4/20/12	8/12
	TA	3/25/11	9/25/12		TTA	6/8/12	10/12		TTA	4/20/12	8/12
	TTA	4/20/12	8/12		TTA	4/20/12	8/12		WOTT	3/30/12	5/12
Toyohashi	FlyMons	4/1/12	6/30/12		UWT3D	8/17/11	8/17/12		TA	9/30/11	9/30/12
Ufa CP	UWT3D	8/17/11	8/17/12		Vulcania	2/22/02		Winnipeg PP	TTA	4/20/12	8/12
Valencia Spn	MOTN	1/1/12	12/31/12	Warsaw CC	LOF	9/15/11	9/15/12		Avengers	5/4/12	5/12
	SeaMonst	12/16/11	12/16/12		SeaRex	4/27/11	6/30/12		UWT3D	8/17/11	8/17/12
Vancouver TWS	Arabia3D	11/25/11	11/25/12	Washington NASM	AirRacer	5/25/12	12/31/12		TA	10/1/11	10/1/12
	DinoAliv	7/30/11	7/31/12		LOF	6/11/10	6/8/12		ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AfricAdv	African Adventure 3D	2007	3D	nWP	ROF	1991	MFF
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED	SAA	2001	NGD
AIWC	Adventures in Wild California	2000		MFF	SC	1995	MFF
Alamo	Alamo: The Price of Freedom	1988		MFF	SeaMonst	2007	NGD
AllAcces	All Access	2001		IMAX	SeaRex	2010	3D 3DED
Alps	Alps: Giants of Nature, The	2007		NGD	SFTGS	1992	MFF
Amazon	Amazon	1997		MFF	Sharks3D	2004	3D 3DEL
Animalop	Animalopolis	2008	3D	K2	SpacJunk	2012	3D K2
Arabia3D	Arabia 3D	2010	3D	MFF	SU	2002	SKF
Avengers	Marvel's The Avengers	2012	3D	WDP	TA	2011	3D GSF
Bears	Bears	2001		PCI	TBAA	1992	NGD
Beavers	Beavers	1988		SLC	Titanic40	1992	IMAX
BTBW	Born to Be Wild	2011	3D	IMAX	Titanic3	2012	3D PPC
Bugs	Bugs!	2003	3D	SKF	ToFly	1976	MFF
CRA	Coral Reef Adventure	2003		MFF	TTA	2012	3D MFF
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	TTL	1989	MFF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	TurtleVi	2010	3D nWP
Dolphins	Dolphins	2000		MFF	UnderSea	2009	3D IMAX
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI	UWT3D	2010	3D K2
Everest	Everest	1998		MFF	VanGogh	2009	MFF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	Vulcania	2002	unk
FlyMons	Flying Monsters 3D	2011	3D	NGD	WATE	1997	MSI
FMTTM	Fly Me to the Moon	2008	3D	K2	Whales	1996	NGD
FON	Forces of Nature	2004		NGD	WildOcea	2008	3D GSF
FSQS	Four Seasons of Shiretoko	1988		unk	WilDream	2010	NGD
GC	Grand Canyon: The Hidden Secrets	1985		NGD	WOTT	2012	3D WB
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF	WS3D	2005	3D NGD
GP	Greatest Places, The	1998		MFF	WTTR3D	2010	3D GSF
Greece	Greece: Secrets of the Past	2006		MFF	WTW	2005	NGD
HaunCast	Haunted Castle	2001	3D	NGD	ZionCany	1994	BFI
HCBTD	Hearst Castle: Building the Dream	1996		NGD			
HOTB	Hurricane on the Bayou	2006		MFF			
HumanBod	Human Body, The	2001		NGD			
HungGame	Hunger Games, The	2012		LG			
JIAC	Journey into Amazing Caves	2001		MFF			
JTM	Journey to Mecca	2009		SKF			
L&C	Lewis & Clark: Great Journey West	2002		NGD			
LastReef	Last Reef, The	2012	3D	GSF			
LivingSe	Living Sea, The	1994		MFF			
LOF	Legends of Flight	2010	3D	K2			
LOLL	Legend of Loch Lomond, The	2002		SKF			
M3D	Misadventures in 3D	2003	3D	NGD			
Meerkats	Meerkats	2012	3D	NGD			
MIB3	Men in Black III	2012	3D	SPE			
MOE	Mysteries of Egypt	1998		NGD			
MOF	Magic of Flight, The	1997		MFF			
MOTGL	Mysteries of the Great Lakes	2008		SN			
MOTN	Mystery of the Nile	2005		MFF			
MTTM	Molecules to the Max	2009	3D	SKF			
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF			
ND	Neelkanth Darshan	2005		unk			
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD			
OW3D	Ocean Wonderland 3D	2003	3D	3DEL			
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX			
RATW	Ride Around the World	2006		GSF			
Rescue	Rescue 3D	2011	3D	K2			
Rheged	Rheged: The Lost Kingdom	2000		unk			
RME	Rocky Mountain Express	2011		SLC			
ROA	Rock of Ages	2012		WB			
Roar	Roar: Lions of the Kalahari	2003	3D	NGD			

May-June 2012 Bookings Count

#	Film	#	Film	#	Film	#	Film
53	TTA	6	Arabia3D	2	Amazon	1	HaunCast
50	TA	6	CRA	2	Beavers	1	HCBTD
37	SeaRex	6	FightPil	2	Bugs	1	LOLL
33	FlyMons	6	GCA	2	D&W3D	1	M3D
27	UWT3D	5	DPTP	2	GC	1	MTTM
24	WOTT	5	FON	2	Greece	1	ND
20	Rescue	5	JTM	2	HungGame	1	Ozarks
19	LOF	5	ROF	2	LivingSe	1	Rheged
17	LastReef	5	WTTR3D	2	Meerkats	1	ROA
11	SpacJunk	4	AfricAdv	2	MOF	1	SC
10	MOTGL	4	MOE	2	Niagara	1	SFTGS
10	RME	3	Animalop	2	OW3D	1	SU
10	Sharks3D	3	BTBW	2	RATW	1	TBAA
9	AirRacer	3	Everest	2	Roar	1	Titanic40
9	Avengers	3	FMTTM	2	ToFly	1	TTL
8	Dolphins	3	GP	2	TurtleVi	1	UnderSea
8	Mummies	3	HOTB	2	VanGogh	1	Vulcania
8	WildOcea	3	HumanBod	1	AIWC	1	WATE
7	DinoAliv	3	JIAC	1	Alamo	1	WS3D
7	L&C	3	SAA	1	AllAcces	1	WTW
7	MIB3	3	Titanic3	1	Alps	1	ZionCany
7	MOTN	3	Whales		Bears		
7	SeaMonst	3	WilDream		FSQS		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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I am a former Theater Operations Manager from the Humphrey IMAX Dome Theater in Milwaukee WI. I was Operations Manager for 7 years, and before that I was the Senior Projectionist for 4 years. I learned IMAX projection operation from Jim Kral in Cincinnati, Ohio. I am familiar with the IMAX Dome Operations, Mach II reel unit, 5-level QTRU and dubber, DDP and AE1 audio reproducers. Although I have not participated in the IMAX Certification Training, I have performed both minor and major projection and audio repair while working with IMAX Technicians.

I'm currently an audio visual technician working in hotels; but no job has given me the satisfaction and enjoyment as working in an IMAX Theater. I am very eager to return.

I am willing to relocate, and would consider part-time work as long as the potential was there for full-time. Reference will be given upon request. Contact Brad Barnes at blbarnes@yahoo.com.

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SHORTS

Avengers breaks records

Marvel's The Avengers broke conventional and IMAX records over its May 4 North American opening weekend, generating \$207.4 million in 4,349 locations, including \$15.3 million in 275 IMAX theaters. Both totals beat the records previously set by *Harry Potter and the Deathly Hallows, Part 2* last summer. The domestic per-theater averages (which included multiple screens per theaters) were \$47,700 for conventional screenings, and \$55,636 for IMAX. Internationally, *Avengers* added \$6.1 million in 176 IMAX theaters to the \$9.9 million it had grossed in 96 theaters that launched the film on April 25.

Based on this performance, Disney made a deal with Warner Bros. to allow *Avengers* to share about 200 IMAX screens with *Dark Shadows*, which opened a week later. *Dark Shadows* had been set to play on 225 domestic IMAX screens, film and digital, long before *Avengers* was booked as a digital-only show earlier this year, for a one-week run. As a result, *Dark Shadows* ran in 300 domestic IMAX theaters, including 25 that ran 15/70 prints.

This put the strongest IMAX DMR to date title directly up against one of the weakest: in its opening weekend, *Dark Shadows* took in only \$1.15 million on 225 domestic IMAX screens, the ninth-worst opening gross among 75 DMR films to date, and at \$5,100, the third-worst per-screen.

Men in Black did somewhat better, with \$5.3 million in 278 domestic IMAX theaters, and \$7.4 million in 196 international locations. Imax touted the global total as a record for a Memorial Day weekend, although the previous record holder, *Pirates of the Caribbean: On Stranger Tides*, was in its second weekend on Memorial Day 2011. (*Pirates* opened with \$16.5 million.) *MIB3's* global opening weekend total puts it at 11th out of 75 Hollywood releases and its per-screen of

\$26,793 close to the midpoint. Its domestic rank was much lower: 21st.

USS Lex museum goes digital

In May, the USS Lexington Museum in Corpus Christi, TX, retired its 11-year-old MEGAsystems 8/70 film projector and installed a Barco 4K digital projector with Dolby 3D. Located in a WWII aircraft carrier that has been turned into a floating museum, the theater closed on May 7 and reopened five days later with the new projector, a Dolby audio processor, and a Kooptech 3D glasses washer. The existing

ment to handle the installation, which included an Auditoria X1 7.1-channel sound system. (Alabama-based Auditoria designed speaker systems for Imax Corporation from 1997 to 2007.)

According to director of operations Phil Jaeger, the museum started looking at digital systems last year, and considered the current and next-gen IMAX digital offerings. But weighing the cost savings and greater programming flexibility of a digital system over IMAX, management decided to "bite the bullet" rather than wait, even though several years were left on the IMAX lease. Jaeger explained that a major factor in the decision was the ability to run Hollywood movies that are more appropriate to the small-town ethos of McMinnville (pop. 30,000) than Imax Corporation's DMR selections.

The theater shut down for the changeover on March 5 and reopened on March 23. It is now showing several titles digitally that it formerly ran in 15/70, including Stephen Low's *Fighter Pilot* and *Legends of Flight*, and has since opened *Air Racers* and *Rescue 3D*. Jaeger tells *LF Examiner*

that light levels of the new system are "comparable" to those of the IMAX projectors.

The museum, which is home to Howard Hughes' H-4 Hercules airplane (aka the "Spruce Goose"), is the tenth IMAX theater to drop its 15/70 film system for non-IMAX digital projection, and the third since the beginning of 2012.

GSCA changes awards

The Giant Screen Cinema Association has renamed two of its film awards and changed the eligibility criteria for all of them. The awards previously known as Best Film Produced for the Giant Screen and Best Film Produced Non-Exclusively for the Giant Screen are now, respectively, Best Film, Short Subject (for films 60 minutes or less) and Best Film, Feature

(see *SHORTS* on page 15)



As board members watch, executive director Rocco Montesano and board VP Jay Wise officially reopen the digital 3D theater at the USS Lexington Museum.

30x40-foot (9x12-meter) screen, sound system, and seats were unchanged, but the theater got signage to indicate its new name, the Joe Jessel 3D Mega Theater.

The theater held a grand reopening on May 24 with a premiere of *Air Racers 3D*, which included personal appearances by the film's star, racer Steve Hinton, Jr., and director Christian Fry.

The system was provided and integrated by D3D Cinema, based in Evanston, IL.

Evergreen drops IMAX for dual 4K

The Evergreen Aviation Museum in McMinnville, OR, has removed the IMAX SR system from its five-year-old giant-screen theater, replacing it with a dual-4K system featuring DCI-compliant Barco projectors, a Doremi server, and Master-Image 3D. The museum selected Portland, OR-based American Cinema Equip-